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EASIER

SUPERSTAR

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DOWN

BANGLA DESH

RAIN DANCE

IF YOU REALLY LOVE  
ME

STAGGER LEE

THIN LINE BETWEEN  
LOVE AND HATE





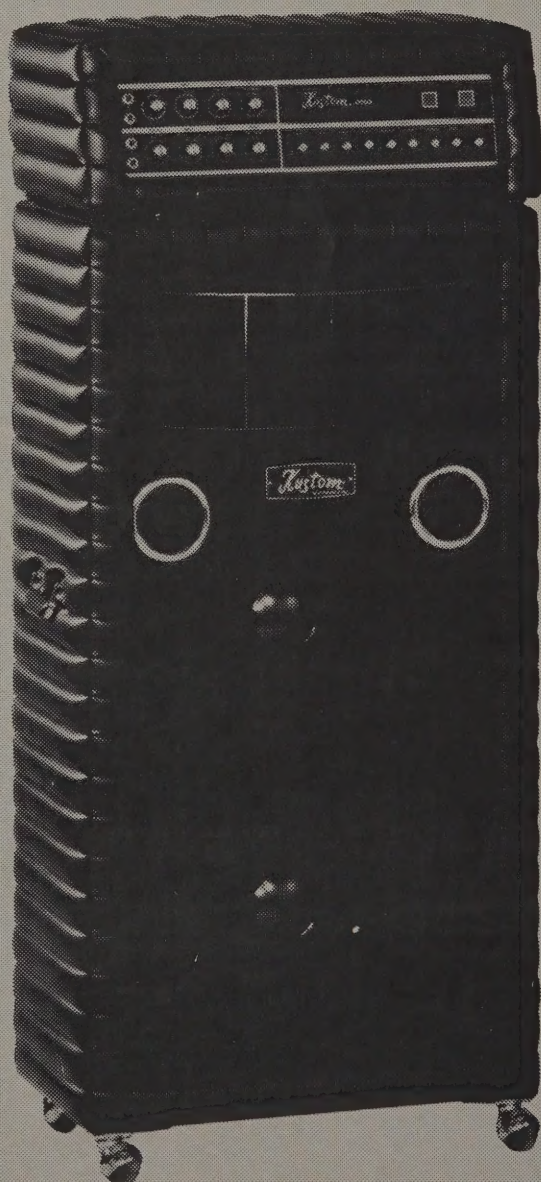
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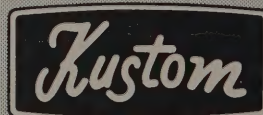


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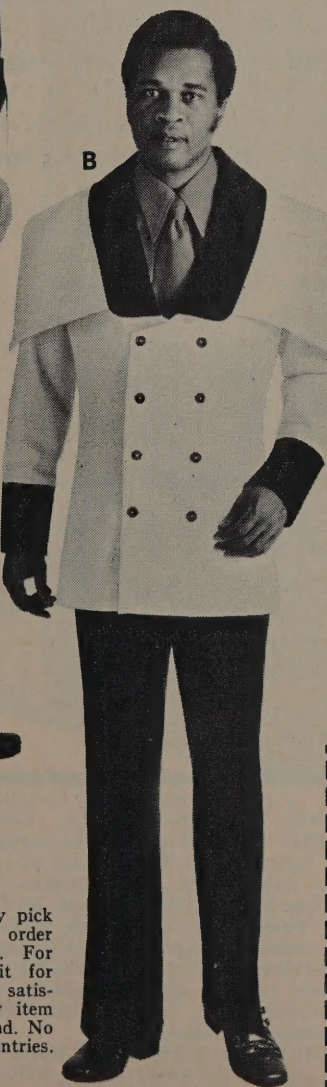
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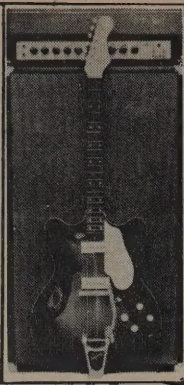
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NUMBER 90 JAN., 1972

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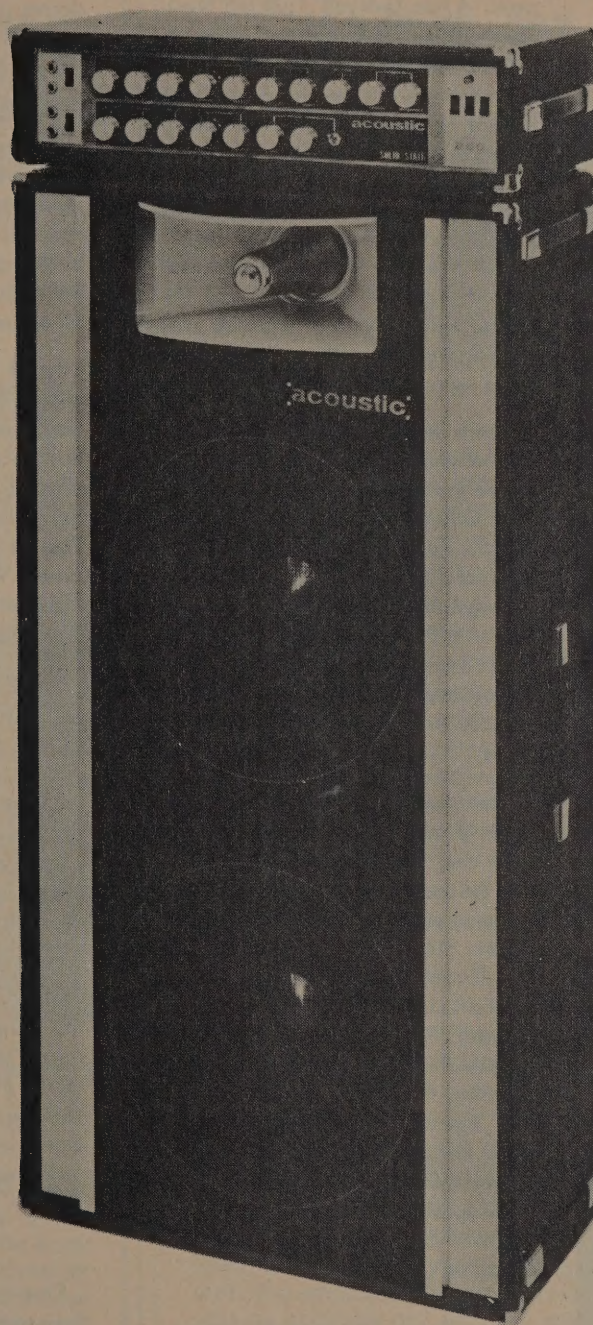


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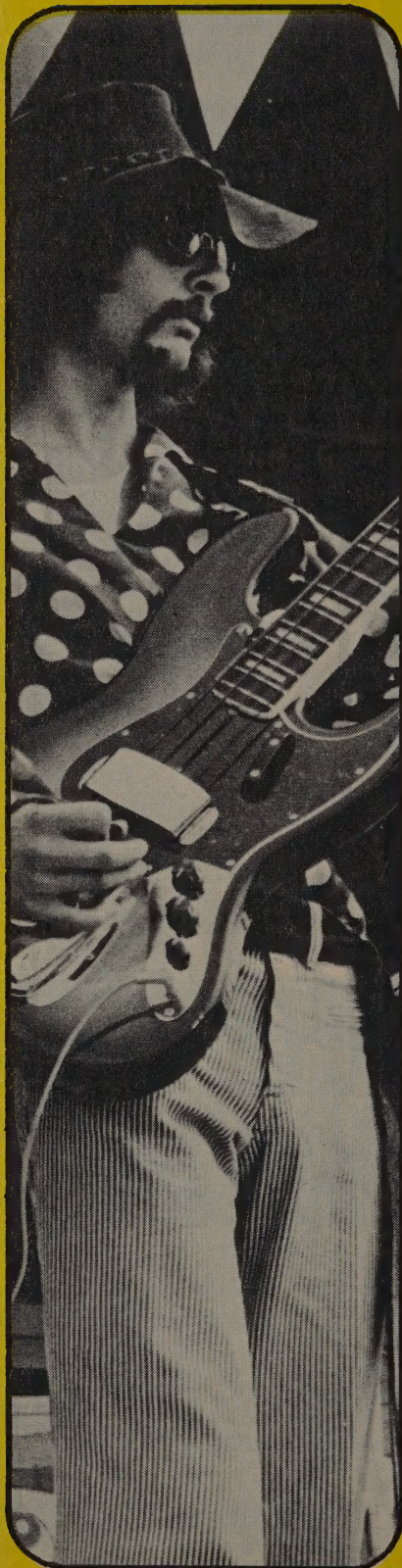
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# THE SCENE



The way that the Summer of '71 ended it looked like the Death of the Festival. The debris of the Celebration of Life down in Louisiana had barely settled before a handful of the crazies jumped on the Newport Jazz Festival and trashed that one. A jazz festival! Poor old Newport's misfortune was that, aged 18, it was the last remaining big open air music event on the East Coast and it happened to fall on July 4 weekend.

So out it went on the grapevine, Newport was the place to be. . .

And over the wall came the small minority out to break up and destroy, while Dionne Warwick was singing that what the world needed right now was love, sweet love.

There was a reaction to Newport in the record industry -- mainly because Newport was a jazz festival and only affected the fringes of the Youth Culture. And if the Youth Culture (only, as Newport's founder George Wein said, a small small minority though) could ruin Newport and through this affect a lot of decisions-pending on festivals throughout the country, then where was the future?

One reaction was a call for a fact finding committee to pool information and get together to preserve the festival. Big business here was somewhat disturbed at losing that great shop window to the whole youth audience that a properly run festival is. Terry Knight manager of Grand Funk Railroad, breathing smoke and fire against the press for creating the wrong climate of opinion against festivals, weighed in with his support (remembering no doubt that it was a single momentous appearance at the Atlanta Pop Festival that sent GFR spinning into lucrative orbit).

Said Terry: "A personal appearance of this nature is singularly the most important vehicle of promotion for the artist and his work. Rock festival cancellations are really hurting this business. Already there are not enough headliners in rock music, which really hurts everybody."

• Terry reckons that the press, the straight press that is, are disappointed when there isn't any violence at

rock festivals and slant their stories to imply that violence and rock go hand in fist and this is the normal standard pattern. He is also a believer in not too many police around, preferring to give the audience a chance to police themselves. He claims it has worked for Grand Funk concerts. "Law and order is not upheld by the presence of police" is his surprising statement.

Meanwhile there's an opposing and businesslike view of the festivals from Frank Barsalona who runs Premier Talent Associates which books acts like Grand Funk, Black Sabbath, the Who, Zeppelin, Traffic, all around the States.

Frank is against the festivals because they are not worth the trouble. Because a festival attracts a huge audience from hundreds of miles around, the promoter of the festival will put up a barring clause. This (a usual practice, by the way) means that any group appearing at the festival can't play in that area again for a certain number of weeks.

Frank reckons that by not playing the festival in question you can play to that area to more people in more places. . .and (incidentally) the group can come out with more money than just the one gig.

Led Zeppelin didn't play Woodstock but played to more people in the Woodstock area at the same time - that's Frank's classic case of proof.

But for the audience, it's the scene, the Festival Scene, the looking around and the interplay of the remains of the Woodstock Generation. The realization that you are not alone with your FM radio and hard rock ideas. . . . .

\* \* \* \* \*

One final point: in the age when the word superstar is thrown around freely, followed by supergroup, hear Clive Davis, president of Columbia Records and an executive heavy in the rock world. "Today's music business is fast becoming dominated by the superstar to the detriment of new artists who are finding it increasingly difficult to break through.

"The business of rock is healthy, the business of the new artist is tougher than ever." ■



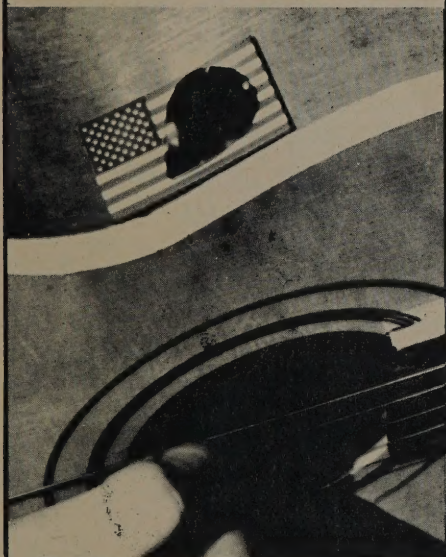


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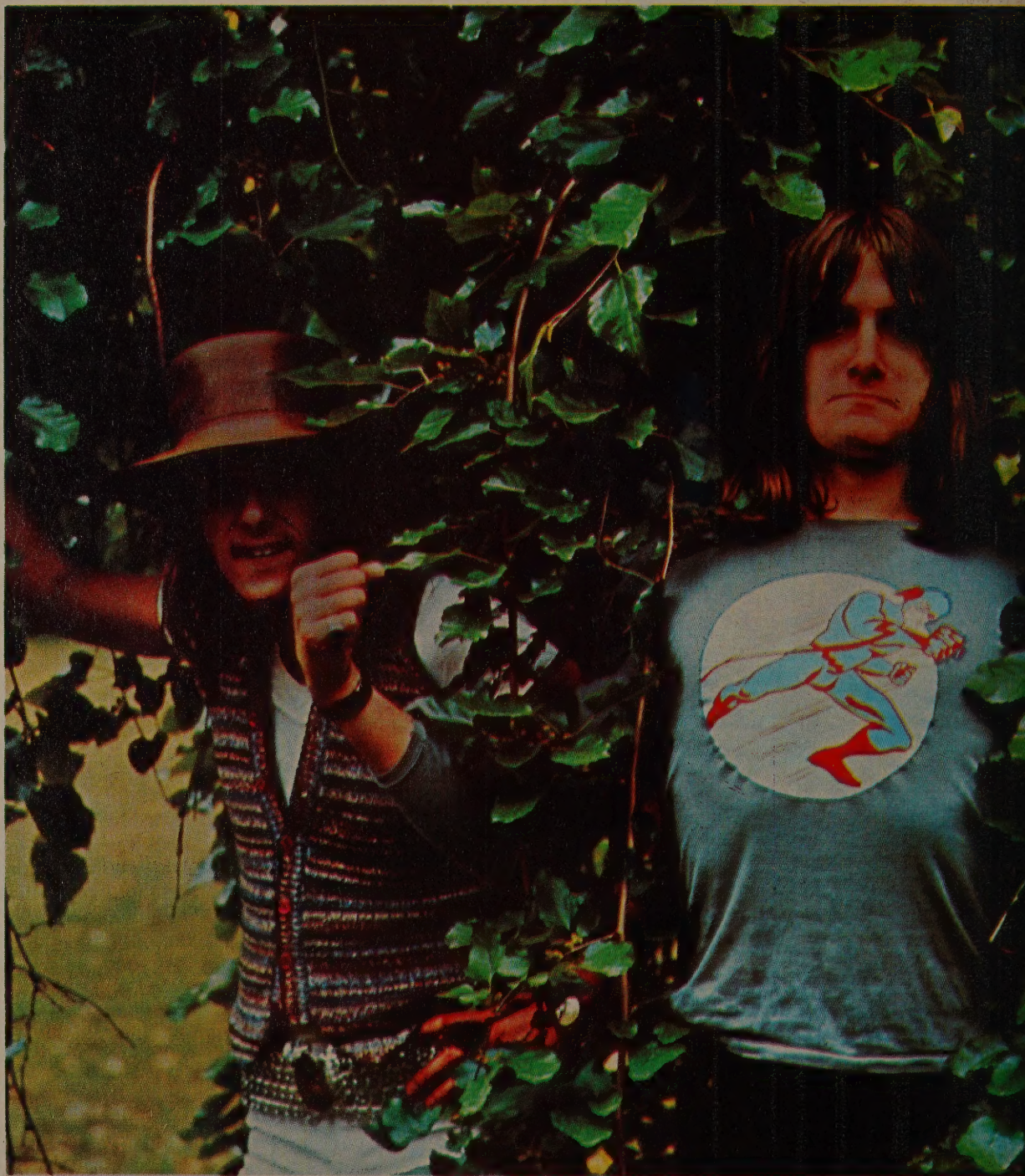
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# CARL PALMER of





# EMERSON, LAKE

# &...

# mentally so very much together



**HIT PARADER:** *Has the emphasis on personal technical achievement and advancement in any way hampered the collective progress of Emerson, Lake and Palmer?*

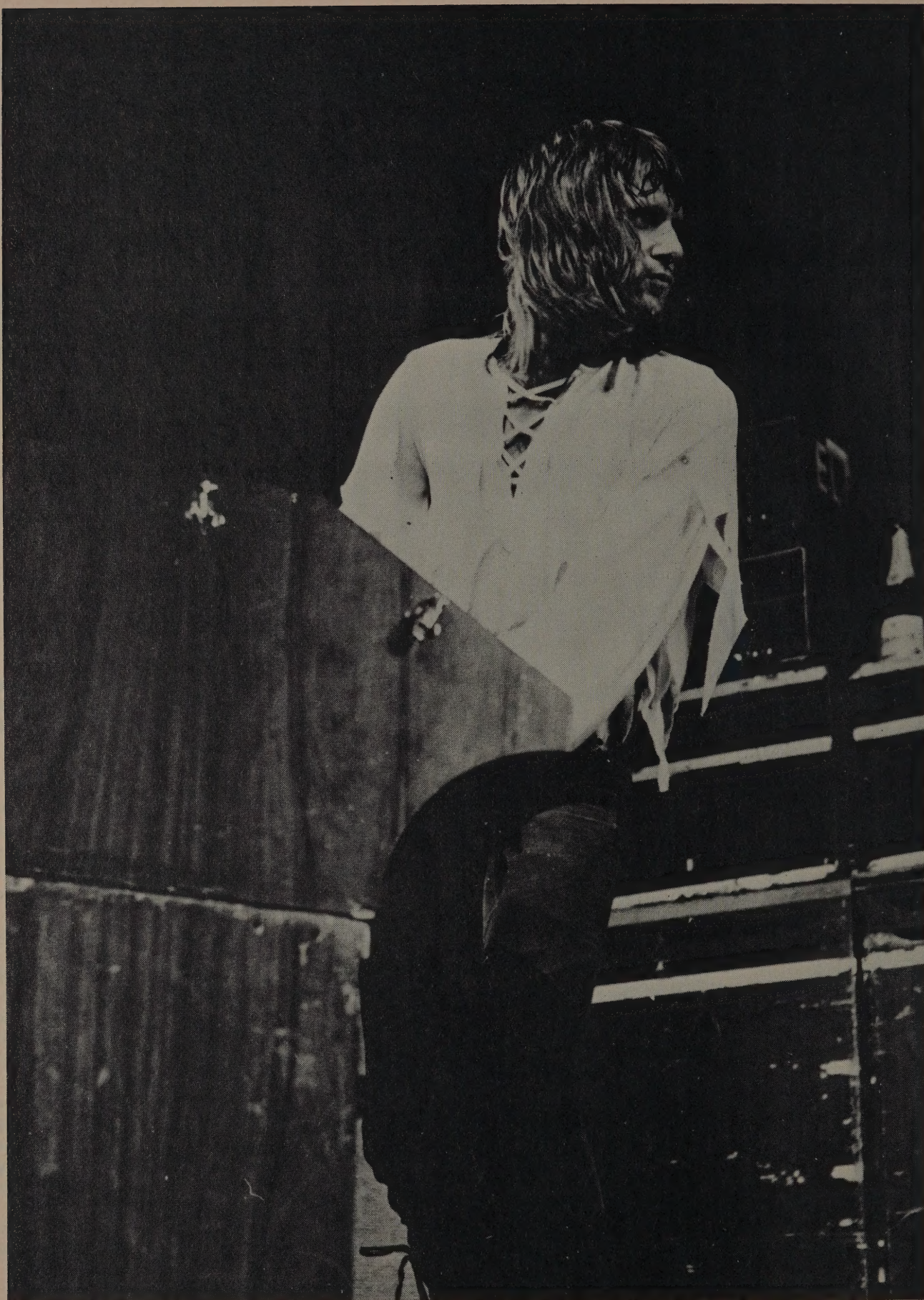
**CARL PALMER:** I thought it might have and at the beginning that might have been the case. But it didn't really hamper the band too much. It's no good having a good technique if you've got absolutely no feeling. That defeats the end.

True technique can dominate a band but we've never come up against anything that would lose the feel of the music. If a thing has to be basically funky then we play it that way.

The thing I like is that mentally Emerson, Lake and Palmer are so very much together.

**HP:** *Do you feel that you have all subconsciously exerted an influence on each other's playing?*





**EMERSON, KEITH – Now playing funkier**





### LAKE, GREG – Into a very rhythmic thing

**CARL:** Yes. . .most definitely. I personally feel that Keith has changed the most because he now plays funkier than he ever did before. Actually I didn't believe he'd do anything like that until very recently.

For another thing I think there's a lot of humor and laughter in this band which you can hear for yourself on "Are You Ready Eddy?" It's a thing that I feel we couldn't have got away with on the first album but could do on "Tarkus."

**HP:** In what way have you been influenced by the other two thirds of ELP?

**CARL:** I've started to collaborate with Keith on some of the writing. We work together both in and out of the studio in a very

simple manner. I'll suddenly play a particular rhythm pattern for Keith, we'll go into the studio and he'll work it out on the piano -- then it develops from there.

We've got a very percussive thing going within the framework of the band, for Greg is also into a very rhythmic thing as well as melody. . . .which is quite exceptional in that he can get both those things so together. Greg and Keith are classically oriented while I stem from a soul and jazz background.

Together we can draw from all these diverse sources.

**HP:** With the birth of ELP, do you feel that the individual reputations of each member distracted from the group concept?

**CARL:** At first we were lumbered with that Superstar trip

and we had to fight very hard to overcome it. I know that from the beginning we were given a very good break but I can tell you we really had to prove ourselves. Thankfully it seems as if we've been accepted but it doesn't stop there.

Once you've been accepted you can't slow down. That's the time you've really got to work harder, simply because there's so much more to fight for. Nowadays you've really got to stay on the ball, especially with all these new guys coming along.

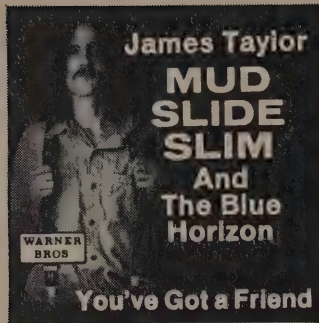
**HP:** ELP are well known for their use of electronic gadgetry -- have you considered using any of these devices on your drums?

(continued on page 14)

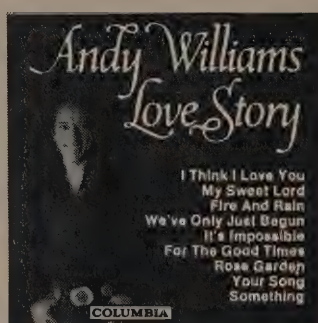


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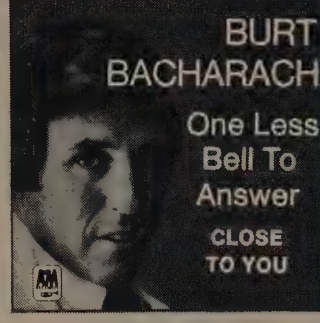
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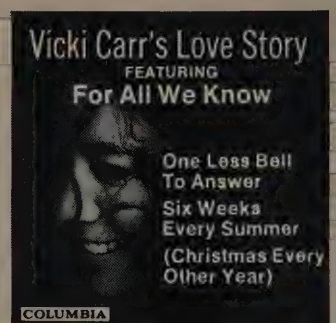
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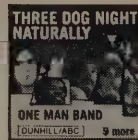
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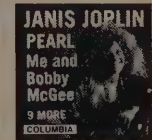
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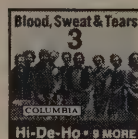
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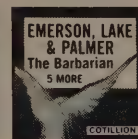
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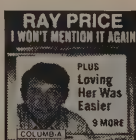
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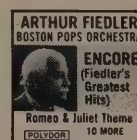
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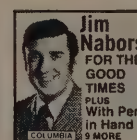
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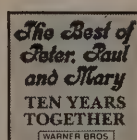
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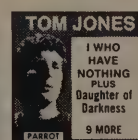
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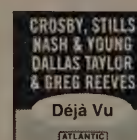
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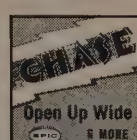
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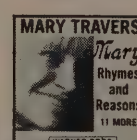
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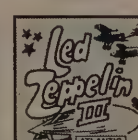
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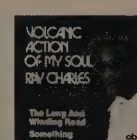
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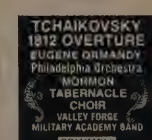
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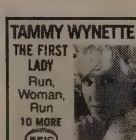
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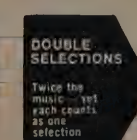
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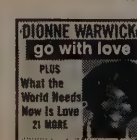
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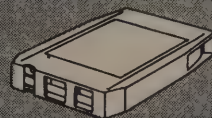


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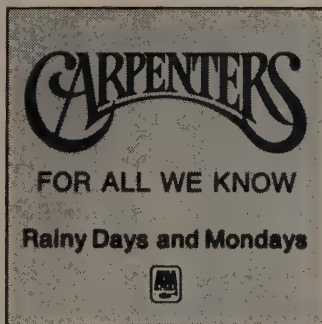
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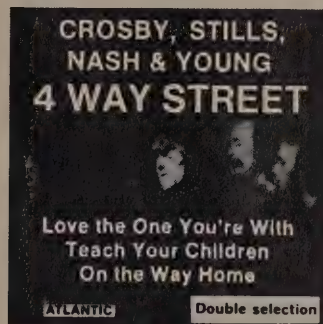
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Do you have a telephone? (check one) ☐ YES... ☐ NO

APO/FPO addressees; write for special offer

SEND ME THESE 5 SELECTIONS for which I've enclosed my dollar as payment




(continued from page 11)



**& PALMER – Writing now with Keith**





**EMERSON, KEITH -- Moog and piano at the same time**



**LAKE, GREG -- Moog for the guitar now developed**

**CARL:** I've tried an electronic drum kit and for what it's worth it's just not worth bothering with. I'm not too mad on freaking out my drums on stage -- I prefer a natural drum sound.

As far as the electronic thing is concerned, I think our next step will be to put the guitar through a Moog. In fact there is a Moog being developed specially for the guitar. That will be great -- having two Moogs on stage. I'm certain that bands in the future will all incorporate a Moog in their line up -- you won't be able to get a gig without one. They'll become equally as important as a transit van!

**HP:** With so much electronics, don't you find it difficult when trying to reproduce a diversity of effects before an audience?

**CARL:** Yes. There are problems in creating our arrangements on stage. As far as the complexity of our music is concerned, it would be very easy for us to advance this on stage, but naturally we couldn't get the effects arrived at from overdubbing in the studio.

However Keith has sussed out how to play his Moog and piano at the same time on gigs and quite probably we could overcome eventually many other barriers. But at the moment we are having considerable difficulty in finding a rehearsal hall.

**HP:** Have you started working on a future album?

**CARL:** Yes, I think it will prove to be quite interesting because at the moment it appears to be quite countrified. We intend to use a lot of banjo and harmonica.

**HP:** What are your observations concerning your American tours?

**CARL:** For one thing our first American trip was a lot better than an earlier European tour, in particular Germany. The audiences there were very unsubtle, to say the least.

And as it was our first U. S. trip we weren't headliners. Actually we didn't mind being second on the bill because truthfully it's good to be at the other

*{Continued on next page}*





**& PALMER – No electronic drum kit**

end -- it makes you work harder. But on the next trip we topped the bill.

All the bands we played with freaked over our stereo PA system -- Procol Harum, James Gang, T. Rex. In fact, that first trip we were going to leave it over in England and hire one in America.

As a point of interest we were the first band to use our own stereo system at the Fillmore and it was so nice because Bill Graham was ever so helpful towards us and gave us his full cooperation.

As you can expect you can't go

to the States without getting involved in some kind of incident. Ours was in New Jersey. We were playing a show with Hog Heaven who used to be Tommy James old group, the Shondells. We were about 20 minutes into "Tarkus" when Greg wanders over to me and says somebody has thrown a Mace gas bomb into the dressing room and injured our roadie Alan.

But this is the amazing thing. The cop who saw the guy throw the bomb wouldn't jump the barrier and chase the guy. . His reason being that he had a new pair of \$20 trousers on and

wouldn't risk messing them up for anything.

*HP: What's your personal view of "Tarkus" which has become a runaway success for ELP in both America and in England?*

CARL: I prefer to think of it as being the first album that we cut as a band. We were so much together on those sessions and playing without any pressures whereas our first album was more or less a proving point to initially show what we were capable of doing.

On "Tarkus" we did it.

□ ROY CARR



# JIM MORRISON

## JIM MORRISON

The plain facts are these: Jim Morrison, lead singer and songwriter with the Doors, died in Paris, July 4. Of a heart attack. He was 27.

Jim had announced that he had left the Doors and was working in Paris on his writing. Living quietly as he had been for the last six months.

Jim was the Doors. He recorded with them on eight albums beginning with "Light My Fire" and the ninth is a double album, "Weird Scenes Inside The Gold Mine" featuring 20 of the best Doors' tracks was already in preparation before Jim's death (The title comes from one of Jim's lines in "The End" which is included in the album).

Jim was the Doors. Especially in concert, where Jim dealt in theater -- his kind of theater. It was a strange, deeply felt on stage Morrison, who occasionally went to extremes which led to headlines that ignored the totality and concentrated on the detail.

The Doors started as a local Los Angeles set of rock heros in 1967, dealing in surrealistic images, involved in violence and mystery with their lyrics and not a little of Jim's poetry. "Light My Fire" was more than a hit record -- it turned them onto a whole Top 40 audience. They had their troubles with the underground, the police.....

Jack Holzman, president of Elektra Records (Elektra was the Doors' only record company) said: "Jim was able to sustain a bemused and detached perspective on his aura his art and his stardom. Jim admired those people who stretched their lives to the fullest, who lived out on the edge of experience. He possessed special insight into people, their lives and into the dark corners of human existence."

Peace, Jim.



# Died July 4, 1971



# BREWER & SHIPLEY

## Audiences Are Getting Really Violent-

**MB:** Doing a good show is just as much if not more a frame of mind as being in good voice or playing well. When you wrote all those songs you were in a certain mood. You weren't thinking about performing or being on the road. You want to get back in that frame of mind to truly communicate.

**TS:** It's best at free concerts and festival situations. I really wish there were more opportunities like that. It's those flashes that come along and bring you back to the origins. You just pick up your guitar and go someplace and sing, just do a guest set, just dropping in someplace, just singing to sing. Now there aren't even that many clubs. The clubs are all closing. Now it's just the big festival situation.

**MB:** We had a perfect example at a concert in Memphis.

**TS:** The concert wasn't good. The number of people who were there and the choice of the hall and the sound; things just didn't really

come together that well. And we finished the concert and we were kind of let down. Not too far from there in the park they were having - I guess it was the tail end of the Memphis Blues Festival. So we just went down there and asked if we could do a guest show, and we got off. And we had just sung at a concert and nothing happened, we didn't get off at all. We just walked down the street, and there were 2,000 receptive people who were really anxious to hear us sing, and we were really anxious to have some people to sing to, and it became a totally different thing from the concert we had just done. Like two different situations.

**MB:** Audiences vary. For as many times as they love you when you're really bad, they'll hate you when you're really good. What we consider a good concert is totally different from what the audience considers a good concert. A lot of times we personally don't get off, we personally don't think we did a good show, and we may have gotten a standing ovation and three encores.

**TS:** And the reverse is true, too. A lot of times you'll really get off, and the audience just . . . I guess the ideal is a concert where everyone gets off. And that happens, too.

**MB:** We had a great time playing in England. Just like anyplace else, some of the shows were really groovy and some of the shows weren't so groovy. There's one place we did called the Implosion at the Roundhouse, where everybody has long hair, freaked out, and everybody's really getting off. It's more of a festival type scene.

**TS:** The audiences aren't different in their reactions. It's just in the actions they go through to react.

**MB:** I did get the impression that a lot of the audiences over there, especially the really young kids, are just really flashed on what was going on several years ago. Rock concerts; people are really into that. People would come up with autograph books. They're really into a star trip.







We never really thought about the audiences reacting differently at all until the very first time we found ourselves on stage singing our songs and rapping to the audience the way we usually rap to people in the States, and it suddenly dawned on us that most of the things we were rapping about they weren't even aware of. Because they're another country. You never had to think about it before, because you were always communicating with Americans.

**TS:** Our music is influenced a great deal by environment. Every album we've had so far has been a reflection of what's going on in our lives, what we're surrounded with. We very seldom take topics and write about them; we just write what's happening to us at the time. And at that point we'd only been in the United States and Canada, and that's what we've written about.

**MB:** Yeah, America really isn't the center of the universe. After a while you get the feeling that Europe isn't on the other side of the ocean, it's only on the television.

The main change in audiences in the States is that they're getting really violent. Music used to be fun, it used to be a really festive occasion. But it's getting really violent. It's actually getting scary going on stage some places. Because even with audiences where you know you have fans, there are just these violent scenes going down. Right in the middle of the show you'll hear a commotion at the other end of the hall and see tear gas rising. Outside people are banging down doors and cops are pinning people against walls. We just did a concert in Cleveland a few weeks ago, just before the 4th of July. People were throwing cherry bombs and firecrackers from the balcony right down into the audience. People were getting hurt. Our sound man was almost blinded. A cherry bomb fell right in front of his face. It doesn't have anything to do with music or a festive occasion. That's the great change I'm seeing.

**MB:** We didn't meet in L.A. but we got together in L.A. By that time the Beatles really started doing it and folk rock was happening, a lot of the coffeehouses were folding, a lot of folk singers headed for both coasts, particularly the west coast. We'd been on the road a long time and weren't particularly interested in just being on the road. And California seemed like the likely place to stay in one place for a while.

**TS:** And we stayed in one place for two years. Till we were dying to get back on the road again.

**MB:** It almost finished us. We were writing songs for A&M Publishing Co. We ended up recording the first album and left California, started our own publishing company, started a production company based in Kansas City with some friends, called Good Karma Productions, and basically, we were just so tired of the whole business scene and the west coast business scene in particular, that we just got together with a bunch of friends with mutual ideas and different talents and decided you just didn't have to sign your life away to all those different people to get things done. We could do it ourselves, with our friends.

**TS:** The songs generally don't just come all at one time. Maybe the thing that ties it all together will. A specific melody may tie the thing together. But it may be weeks or months. There may be some words that you said two months ago that kind of fall into it. I'm not very good at writing on topics. The songs just kind of happen. One day you'll have another song. Sometimes if you have half a song, then you'll sit down and work out the rest of it. But that's about the closest we get to sitting down and writing songs.

**MB:** We never know when we're going to write a song, much less what the song's going to be about.

**TS:** People say "What's the next album going to be like?" and there's no way we can possibly say. A song to me is a song surely before it's finished. You have a song, and you might write another verse to explain what you're talking about in the song after it's there. You can take a song and play it with a rock group, a jazz group, or on kids' toy pianos and kazoo; the arrangements might be different, the time signature might be different, the key, even the melody might change a little, and you can still tell what the song is.

**MB:** Who knows where they come from? It's all out there. There are only so many notes in the scale, only so many combinations of notes, only so many rhythms, only so many words, so I don't think anything is completely original. It's all just floating around out there. It's just a matter of grabbing pieces and sticking pieces together. I don't know where they come from; I wish I knew. How the songs come about; what chemical change happens in your brain or your heart or whatever that makes you come up with a new tune.

**TS:** I don't know if you'd really want to know.

**MB:** Yeah, I would, because I really like to work. I would like to write more.

**TS:** But I have a feeling that what makes a song special is that spontaneity, like just grabbing things, like taking the song that exists rather than trying to make one. I think it's that ability, that folks that have that ability to grab that spontaneous song as it passes by. You know all those people, the songwriters who've been writing songs for years. It would be nice to be able to turn on the spontaneity.

**MB:** Yeah, how do you inspire spontaneity?

**MB:** It's hard to be receptive, because you don't want to receive most of the vibrations that are around. You want to shut it off.

**TS:** Or how do I make myself receptive? I think receptiveness is the important thing.

**MB:** There was no battle with the FCC because we refused to react or anything. We couldn't possibly take it seriously, their statement. It was just harassment on the FCC's part to try to squelch creativity and freedom of speech. It's funny, because when we were writing the song, we weren't thinking, "we're trying to write a controversial song" or anything. It was just another song in the long line of songs we've written and will write. And we had a lot of single releases before that time that nothing happened with, so They, the people, decided to make something out of this song, decided to make this song a hit for whatever reason. So it was just another song.

We didn't even know we had a hit. We were on vacation down in the Florida Keys, and we came back to go on tour with Quicksilver, to find out that we had a hit record, a banned hit record.

**TS:** "What? What is this?" We got to Chicago and all these people were coming up to us, asking us about this controversy, about getting censored.

**MB:** And all we could say was "Well, I never thought about it. I've been down in Florida."

**TS:** It's really refreshing to see that nobody paid much attention to it. I had a confrontation with an assistant to the chairman of the FCC, and he said to my face that they weren't banning our song or anybody's song, that the FCC's original statement said that the radio stations should just be aware of what they're playing, and the statement was misconstrued and taken out of context, and that's where the problem was. So I told him that he really ought to clarify his position. The FCC claimed that the whole thing was blown up. So we told them they should say what they mean and make it clear.

*(continued on page 62)*



# TRACY NELSON of Mother Earth • And Working With

Women's Lib, Self Reliancy



An All Male Rock Band...

Tracy Nelson is one liberated lady who has no patience for women's lib. As lead singer for the all-male Mother Earth for five years, Tracy knows about making it in a man's world. And

she has no patience for women who sit around complaining that they can't get ahead because of their sex. "This is nothing new," says Tracy. "Everyone knows it but the fact that these women





**MOTHER EARTH, left to right, Karl Himmel, Robert James Cardwell, Tim Drummond, Tracy, Andrew James McMahon, James Cameron Andrews.**

are stating it flamboyantly makes it silly. To say it is bull. You have to go on from there."

Wearing much-laundered jeans and a sleeveless scoopneck turquoise shirt, Tracy sat behind an empty desk in the New York office of Reprise Records which released her last album, "Bring Me Home." Although her round face softens her looks somewhat, she looks like the tomboy down the street who always wanted to play baseball with the fellows. Now she's got her chance making music with five of them.

"The problem is that few women are raised to be self-reliant," she points out. "They just don't know how to get up and do what they want. I've always been encouraged to be independent. My mother was in business and so was my father. It's just my upbringing. So few women know how to do things for themselves. They come to the awareness late and can't adjust. These are the ones that are so

venomous and hostile. It's an over-reaction and totally irrational."

Tracy was brought up in Madison, Wisconsin, and attended the University of Wisconsin where she pulled together a folk group called the Fabulous Imitations. Not satisfied there, she left for San Francisco to find a new group. According to her, Bill Graham put her in touch with a whole bunch of groups—including all the top ones in town—but none of them wanted a girl singer.

"There's a good reason that men don't accept women musicians," she says. "They're definitely too emotional. If you're working with five cats in music which is emotional anyway, it's hard to scream and shout. I could kick myself when I behave like that. That's the wrong way to deal with things. I consider it a compliment when a cat says to me, I worked with a lot of women and you're the least trou-

ble.

In July 1966 the original Mother Earth was formed in San Francisco, but Tracy and guitarist John "Toad" Andrews are the sole survivors. A couple of years ago Mother Earth moved to Nashville where they rented a 655 acre farm nearby in Mt. Juliet. In addition to Tracy and Andrews the band now consists of rhythm guitarist Robert Cardwell, bassist Tim Drummond, drummer Karl Himmel and keyboards Andy McMahon. Only Tracy lives on the farm which is used for a rehearsal hall but not as a commune. She explains: "I'm not a firm believer in communal living especially if you have to work with the same people. We're together so much on the road that I wouldn't want to live together when we're not working."

Although Tracy says it's not more difficult for women to get ahead in rock music, she does





**TRACY NELSON** – few women know how to do things for themselves.

admit that working with men can create problems. "There are ego hassles," she says, "but that also goes on between the men in the group. Also the guys get uptight when I do things like a chick, not like a cat. It's better for me to try to accommodate them. The hassles of being a woman are almost negated by other things. It kind of evens out in the end. It's easier as a woman to make it in music. I had no problems since I started right after Janis and Grace Slick began to make it so everyone was looking for chick singers."

Tracy readily admits that men have another reason to gripe about female singers. "Everybody has a musical ego," she says. "You know if there's a chick up there, the men can play like Jesus Christ, but the audience is not going to notice. The boys in the band don't get one-tenth of the credit they should get because of me. It

bothers me. For example, recently in Pasadena I got a rave review but the writer never mentioned the band at all. People relate that much more to the singer but there's almost nothing you can do about it. I talk about how I want people to relate to the whole group. Maybe I don't do it enough. That was one of the problems in past groups--the resentment of the cats."

When she first entered the Nashville studio, she was pleased with the reaction of the men who worked there. "It was a positive response," she says. "They're so unaccustomed to women knowing what to do. I just amazed them. They're used to a chick coming in with her manager to tell her what to do. I never felt any kind of negative thing. I communicated what I wanted to do and they bent over backwards to do it. A good mu-

sician is only going to resent a chick musician if she's show biz instead of a musician."

She emphasizes: "What irritates me is when people say how do you sing with so much soul if you're not Negro. Whereas it doesn't bother me when they say how did you get your thing together if you're a woman. That's logical. They want to know how you came out different."

Occasionally critics jump on her for singing songs with lyrics that express the idea of the submissive woman. "I think the words to 'Stand By Your Man' on my country album are absurd, but it's a fun song to sing and I did it tongue in cheek," she says smiling mischievously. "But women's lib people got crazy. So I taught it to the band now so if they hassle us we can do it to annoy them."



# CARLY

Carly Simon looks totally different in every picture - except the picture which is on the front of her Elektra album which is reproduced just everywhere. It's become a 'living-legend' picture. She even says that it's "getting over-exposed. Everyone's beginning to think that's the only way I ever sit, and with a very serious expression and my hand permanently behind my head! Most people like it at least, but a couple of reviewers have said 'We wonder what a girl is going to sound like that poses in an obscene, cross-legged position!?' - and I never thought of it as even vaguely obscene!"

She looks when you meet her like a beautiful, feminine colt. (as in horse) and a very Mick Jagger face. She is beautiful and she's totally different to most girl-singers around. She was brought up in a very Victorian household, has two sisters and a brother. Her father used to play the piano and her mother sang her lullabies. "My mother was a switchboard operator as a matter of fact, when she was very young. It never occurred to me before, but that's how she met my father. He came in and said 'Hello, little woman', because she was fairly small, and she said 'Hello big man' and it was love - yeah. . .! My oldest sister is an Opera singer. She's very successful. I go to see her occasionally but except for her I find opera tremendously stiff and boring. It's archaic. There's just nothing natural about it. I used to sing with my other sister, Lucy, we were The Simon Sisters. We played The Bitter End during my second year in college. We neither of us took the whole thing too seriously at all. And then she got married. . . I was at Sarah Lawrence in NY studying Russian Literature. Do I speak Russian? No I don't and never did. You might wonder what I was doing studying Russian Literature! Translators came in very handy there!"

"After Lucy got married I didn't do anything for a couple of years as far as music went. I was very disillusioned by a lot of bad things that happened to me. I was just terribly naive. A couple of records were put out with my sister. It seemed to me that I kept signing a whole series of new contracts with new producers and gave no credence to the one that came before that one which hadn't been broken yet. So I was signed simultaneously to different record companies and a number of different managers, so all just did their best to foul up my brain in every way."

"David Bromberg, the guitarist, was very instrumental in me and Elektra

coming together. He produced, kind of gathered together a number of musicians to play on a demo for me which was then taken to Elektra because that was my first choice for a record company. They accepted me so it didn't go any farther. David played guitar, he played pedal-steel and dolbro and regular guitar and he got it all together and was absolutely terrific and I still haven't given him a copy of the demo! He's asked for it about seventy five times and I haven't even paid him back by doing that. I just mean to and really must!"

"Before Elektra and this record, the album and the single, I wasn't doing coffee houses - I wasn't doing anything. I was involved with a man and for about two years he was very much against me working and he really wanted me in the kitchen all the time. Aprons were his favorite thing on me! I love to cook. . .but I always thought that in a sense I had two alternative lives, and one was to be a complete domestic type of person and to just be with a man and to make a house, and to have babies and stuff like that, or I could have a career. And at this point the two couldn't possibly work simultaneously. How could I possibly go with a musician? No. Unless, it was a musician in my group that I travelled with and then again that's a weird scene. Having a romance with someone whose also a musician and flying off in opposite directions is crazy. It's crazy. So there's nothing. Either you have to be away from someone all the time or they have to be your photographer or something closely associated, and as I'm the star of the group anyone who was travelling with me would have to be someone who's important in his own right or who feels he's important in his own right or whatever."

You really have to find the ones that are secure and more mature in themselves and how many really secure men do you know? Or women? Or anything!"

"I really didn't work for the two years I was with him because the other end of it was really satisfying and except when things started to go on the rocks there then I really began to start to sing again. I'd sit down at the piano and as if by magic a song would ap-

pear!"

The things on this album were written quite a while ago. About half of them are more recent tunes, but the other half I wrote over the course of the past three years and they're really things I vaguely cringe over. Not really, but they seem so unlike anything I would write now, which makes me happy. I would start worrying about myself if I thought I wasn't writing tunes as good as the good old ones on the album. So I'm glad that I do see a marked change in the tunes that I'm writing now. It's not even the music change, it's really the subject matter that I would write about now as opposed to what I used to write about. What I would settle for then that I wouldn't settle for now.

"Over the last year I've changed. Well, I've got over my fear of flying - at least I've forced myself to fly. I love boats. I would rather be on a boat than in this apartment."

"And about going on stage. . .Before Carnegie Hall I was absolutely in panic. But I'm getting over it slowly. My first gig was at The Troubadour in Los Angeles in April and I was terrified. Because I had not performed and I had developed this terrible fear of performing. I imagined myself out there on stage as the most vulnerable creature in the world, not only to various foreign objects being hurled my way whilst on stage, but also I thought I was just going to die on stage. I'm going to become paralyzed, I thought, and just totally freak out. And I had all these irrational fears, like flying, you know. It is irrational."

"It's gotten together so fast. From time to time I've thought of adding a guitarist and letting Jimmy just play bass 'cos there is all this switching about and I play both the piano and the guitar and I play piano on other things as well as 'That's The Way I Always Heard It Should Be.' It's with Jake. Oh, I wrote one song that's going to be on this next album with Jimmy and Paul which is a little bossa-nova tune that they had the tune for and asked me to write lyrics. Usually it's the other way around. I write the tune and can't do the lyrics and give the tune to Jake. In



# SIMON

this case it was strange because as I hadn't written the tune I was more open to the lyrics. If I write the tune first it's very hard to do the lyrics, but usually they come out together.

"On the album too, I'm doing one song by Kris Kristofferson - it's a song he wrote that nobody's recorded. We worked together at The Bitter End and we started to sing together and he's doing one of my songs which I'm absolutely thrilled about because he doesn't do other people's material.

"I listen to Cat Stevens almost all the time. But I become very attached to people I work with - I did three concerts with him - but I was a huge fan of his before I played with him. He was one of my idols. When I first heard Cats' records I expected a mature person. 'Mature' as far as age. I expected him to be about thirty. I'd heard all these stories about all he'd gone through, being sick, disappearing from the music-business for two years, and all the things you hear about Cat. And I still thought when I met him he was around 30 because there's something about him that until you get to know him, seems more mature than his 22 years. Then I really got hooked on Kris's music too. I think he writes just the most beautiful songs. I really like him a lot too. And I listen to Buzzy (Linhart). I guess I'm very partial to my friends. I listen to James Taylor. I kind of grew up with the Taylor family and everything. They lived in the same place in Martha's Vineyard where we went for the summers, so I've known all the Taylor people since we were kids. And I listen to the Stones and The Beatles, of course."

"I was at Phil Spector's house in Los Angeles. . . . after we'd got through the three electronic gates! It was just incredible. It was one of the nights of my life I shall cherish. I was with Kris (Kristofferson) and he had just closed at The Troubador, this was about two weeks ago. We had dinner with Phil Spector and it was very, very peculiar because it was the first time I'd met him and everything was 'me, me, me, me.' I produced this, I did this, I'm going to do this. So and so wants me to produce

them.' An incredible 'me' trip and the likes of which I don't think I've ever seen! I was kind of turned off by it and very, very curious and then we went over to his house because he wants to produce Kris, which I think would be the worst combination . . . totally weird! So he brought us over to his house to listen to John's new album, which he was in process of, I guess, mixing and sweetening and stuff like that. And after the three gates that we entered there were huge large wolfhounds ev-



erywhere. Which I suppose can be some of the best bodyguards around! You go in and it's a real Hollywood Mansion. 32 rooms and it was owned by Mr. Woolworth and Betty Hutton used to live there. All the ceilings were two-story type ceilings with Italian frescoes painted on them. Very ornate. Almost gaudy type of house. Also the sort of house you have to have huge furniture to make it. Like an Orson Welles set. In fact the whole thing was very William Randolph Hearstian. It was really weird. And then Phil Spector. He has a large pool-room which is completely covered with pictures of himself playing pool with famous people! He was very intriguing. So odd and he darted from one person's eyes to the next to make sure he was being fully appreciated and that everyone was very impressed by the grandeur of his being. He was constantly building himself up. Then he played John's album which the first time I heard it I felt totally privileged to have heard it. Like you meet someone who's been your idol for so long

you don't even care what you think of them as a person, because their image has been in your mind for so long. Like if I were to meet Mick Jagger I wouldn't care what he was like. I mean I would just be so overwhelmed.

Like George Harrison when I met him the other night I was just so shy and so tongue-tied that I couldn't possibly have seen what he was like. So when I first listened to John's album I thought "God, here I am in Phil Spector's house, in Hollywood listening to an incomplete, not yet finished John Lennon album" and I was just totally impressed and snowed and everything. And he played it through six times for us. And the second time I heard it I thought Phil Spector has just gone overboard. You can't hear the lyrics, there's too much tape echo, it's too gimmicky, I want to hear more of John, I want to hear less of the production.' By the third time I was beginning to get into it from the point of view of the songs. The fourth time I was almost ignoring the production, still listening to the songs and the lyrics and by the end of it Kris and I were singing background vocals along with John and loving it! Totally grooving with it. There's a song to Yoko - not with her. There's a song about Paul, it's one of the most bitter songs I've heard. It's got lines in it like 'You were just a pretty face and your sounds are like Musak to my ears.' It's sad. I can see the reason behind it - he's on a whole honesty campaign, getting things out from his guts and all that. I thought I was going to find it more tasteless than I actually did. It's just too bad that it had to be about Paul."

She stops and listens to the radio which is playing way in the back of her apartment. "Is that my record? I've been thinking I've heard my record all day 'cos through these walls anything can sound like me and I always give it the benefit of the doubt. I've never heard myself at all! I was at Jones Beach yesterday for the sole purpose of hearing my record on a transistor radio played at the beach, which is why anyone goes into show-business in the first place for the ultimate desire of hearing yourself at Jones Beach! We just stayed there for four hours and not once did I hear it, and there were transistors by the thousand and I was listening to *all* of them and finally this girl who was with us, Dagny, went down to the water and came back with "Quick, quick, I hear your record." And I rushed over to the man who was lying there

*(continued on page 62)*



# ROD STEWART & THE FACES

## -the noisier side of rock and roll

If the James Taylors and the Joni Mitchells are the potential saviors of rock through the softer medium -- as has been claimed in certain quarters -- then the Faces on the noisier side are the best hope for rock and roll. The development of the British band since their post-Steve Marriott rebirth has been one of the most exciting courses in rock evolution and it's our good fortune that we have both their albums and the solo work of Rod Stewart to chart their progress.

"Every Picture Tells A Story" is Rod

Stewart's brilliantly accomplished third album on which Rod the Lad has again assembled such a tight and talented crew as ever saw the light of a recording studio to showcase his penchant for both writing his own and revitalizing other people's neglected material. It isn't yet the ultimate Rod Stewart album -- I get the impression from Stewart's and the band's albums that, while they step forward, they still hold vast resources in check.

But as Rod himself says about the "Picture" album: "I'm well satisfied with it. It obviously isn't the best I could do but if it was there wouldn't be much point in going on any further."

Rod Stewart cut the album in the Morgan Studios in Willesden, London in about a week and a half spread over a five month period, using for the most part his regular sidemen -- Micky Waller, on drums, Ron Wood on pedal steel and bass, and Martin Quittenon on acoustic guitar. Ian MacLagan played organ and John Baldry sideman, Pete Sears and Sammy Mitchell made a large contribution on piano and guitar respectively.

The raw tones of Maggie Bell lend towards the rough cut quality of "Had Us A Real Good Time" quality of the jangly title track opener. Written by Rod and Ron Wood, it's an autobiographical song about Rod -- apart he says for the big about Shanghai Lil -- "... She ain't on the pill/She says it just ain't natural."

Says Rod: "Maggie Bell just gets 100 percent better each year. What she needs now is a good album because she falls down on material. It's very uncanny because her phrasing is almost identical to my own. She's like a cross between me and Paul Rodgers. She has such incredible control. A lot more, I'd say, than Janis Joplin had."

"Seems Like A Long Time" from the album and found by Rod on an old Brewer and Shipley album is one of the tracks he's seen and had doubts over. Though not outstanding it's a pleasant

enough country song, this time Doris Troy and "good old expensive Madeline Bell" doing the backing vocals.

"That's All Right," the Arthur Crudup/Elvis Presley song is given a rocking "It's All Over Now" treatment before Sammy Mitchell's bottleneck solo leads into a couple of minutes of "Amazing Grace."

This is a compromise in a way. Stewart had been holding on to an old Doc Watson recording of this traditional song, thinking he was the only one who had the lyrics -- until Judy Collins came along and spiked his plans to make it a main feature of the album.

Final track on the first side is a little known Dylan song, "Tomorrow Is A Long Time." It comes from the same source as "Only A Hobo" -- an old Hamilton Camp album in Rod's collection. With pedal steel guitar and Dick Powell's violin lending a countryish inflection to the sweet easy pace of what is a fine song, it is at this stage that the album picks up towards its climax.

Side two sees two of the best Rod Stewart compositions -- "Maggie May" and "Mandolin Wind". Maggie is a beauty, borne along on Mac's inspired organ playing and co-writer Quittenon's mouth watering acoustic chords. Commented Rod: "It's the story of a schoolboy hooked on a hooker. We tried for a 'Blonde on Blonde' sound, piano and Garth Hudson type organ and very loose drums."

The equally strong "Mandolin Wind", mandolin by Ray Jackson of Lindisfarne, is one that Stewart considers his best as lyricist.

And so to "I'm Losing You" featuring the Faces as back up group and the albums tour de force. It opens on Ronnie Wood's edgy, Cropper-inspired guitar, feeds on Ronnie Lane's dirty bassline and embraces Mac's piano before taking in the voice.

The cut, says Rod, will become the band's new stage finale. He usually does at least one "group" number on his albums. "It ties the band up. There are so many rumors flying across the Atlantic that I have left. But I would never leave the Faces and this is a reminder that we are still together."

□ NICK LOGAN



**ROD STEWART** – representing rock against the incursions of the softer variety.

**NO TRUTH** to the ever-present rumors that he's leaving the Faces, says Rod.



Dave Gahr



Dave Gahr



Carlson Harris

**BEATEN ON "Amazing Grace"** by the Judy Collins version.



Carlson Harris

**WELL SATISFIED** with his "Every Picture Tells A Story" album.



# TOM FOGERTY:

There comes a crucial moment in everyone's existence when they have to stop whatever they are doing and take stock of their life — what has come to pass and in what direction the future must take.

For Tom Fogerty it was an all important decision whether or not to quit America's most successful rock band Creedence Clearwater Revival after a decade as a founder member and go it alone.

Quite expecting a change in character or some deeply profound reasons from Crunchey (as Tom is known) I must admit I was completely taken aback by his words.

Said Tom in Berkeley: "It's complete madness — sheer lunacy — it's Tom Fogerty's freak out summer in Berkeley.

"I'm just having myself a good time, a real good time I suppose. You could say I hang out and drop into clubs around San Francisco and the area to gig with various musicians and bands. It's just great because I go up on stage as just another guy in the band.

"I've played with the Grateful Dead and also their guitarist Jerry Garcia, and Elvin Bishop. I'm more or less jamming around and doing a few smaller clubs as a solo."

So this was Tom Fogerty in the process of own - thinging. I probed a little further.

He commented: "Oh no. I'm not trying to do a Lennon or a McCartney. I'm just doing the things I want to do. More or less it's like an evening we all spent at the Rock and Roll Circus in Paris when we got up and jammed with Edgar and Johnny Winter when I was with Creedence.

"I'm just playing the kind of music I enjoy best. I usually sing an old Hank Ballard number, 'Annie Had A Baby,' 'My Babe,' 'Slippin' and Slidin,' 'See That My Grave Is Kept Clean,' 'The Night They Drove Old Dixie Down' and a song called 'WPLJ.'"

The latter he informed me was

a reference to Port and Lemon Juice, a concoction that was popular in 1954 on the West Coast for doing one's head in!

Apparently Tom has now become a regular and familiar figure around the small and healthy club scene in the San Francisco bay area.

"The scene over here is beautiful," Tom enthused. "You can play a different club each week end, places like the Matrix, the Keystone Corner and the New Orleans House."

By now it was obvious that Tom wasn't on a solo star trek or sating an oversized ego. On his very own admission it was the first time in years that he was completely relaxed and playing for the sheer hell of it.

"You know it's strange, for sometimes there's only 25 people in the club. Then when word gets around that I'm playing, you get a capacity crowd of 400 the next evening. Which is really something else after playing before half a million at Woodstock," he admitted with a laugh.

However not all of Tom's time has been spent in and around these clubs. For in company with Merl Saunders on keyboards and drummer Bill Vitt, Crunchly has been in the recording studios with the result that a seven inch slab of Fogerty (Tom) rock has been released, "Goodbye Media Man."

"Apart from doing the vocal I also played lead and rhythm guitar on the record. But at the moment I'm only recording if and when I feel like it, which maybe only once a year. But I've got some plans to record a session in one of the clubs using Fantasy's 16 track mobile unit. That would be much nicer and much more fun than in the studio.

"As yet nothing has been decided, for to tell you the truth I haven't any other plans except to continue just making appearances on the local club circuit. I'm not looking any further than that and change from day to

day. I just enjoy the fact that people are coming along to see me and that I've got an opportunity of meeting and playing with some very down-to-earth people who aren't on any kind of personal trip.

"I'm doing this purely for fun and not for the money."

It was only natural that our conversation would turn to the reasons why Tom decided to split from Creedence at the height of their international success. Tom admitted that it was a combination of both personal and professional motives that decided him.

"Now I can look back at it all and I can truthfully say that I'm absolutely sure that I made the right decision to quit Creedence when I did. It was all too frustrating for me to take any longer that there just wasn't any room in the group.

"I didn't realize this until the very end, that I was working under these conditions. At the time I couldn't see it because the group was so busy and doing so well.

"Now I'm on my own and I feel so much better. My playing and my whole attitude towards everything is so much better. . . . it's definitely more positive.

"There are no hard feelings between me and the group — we see each other at least once a week when we are all home."

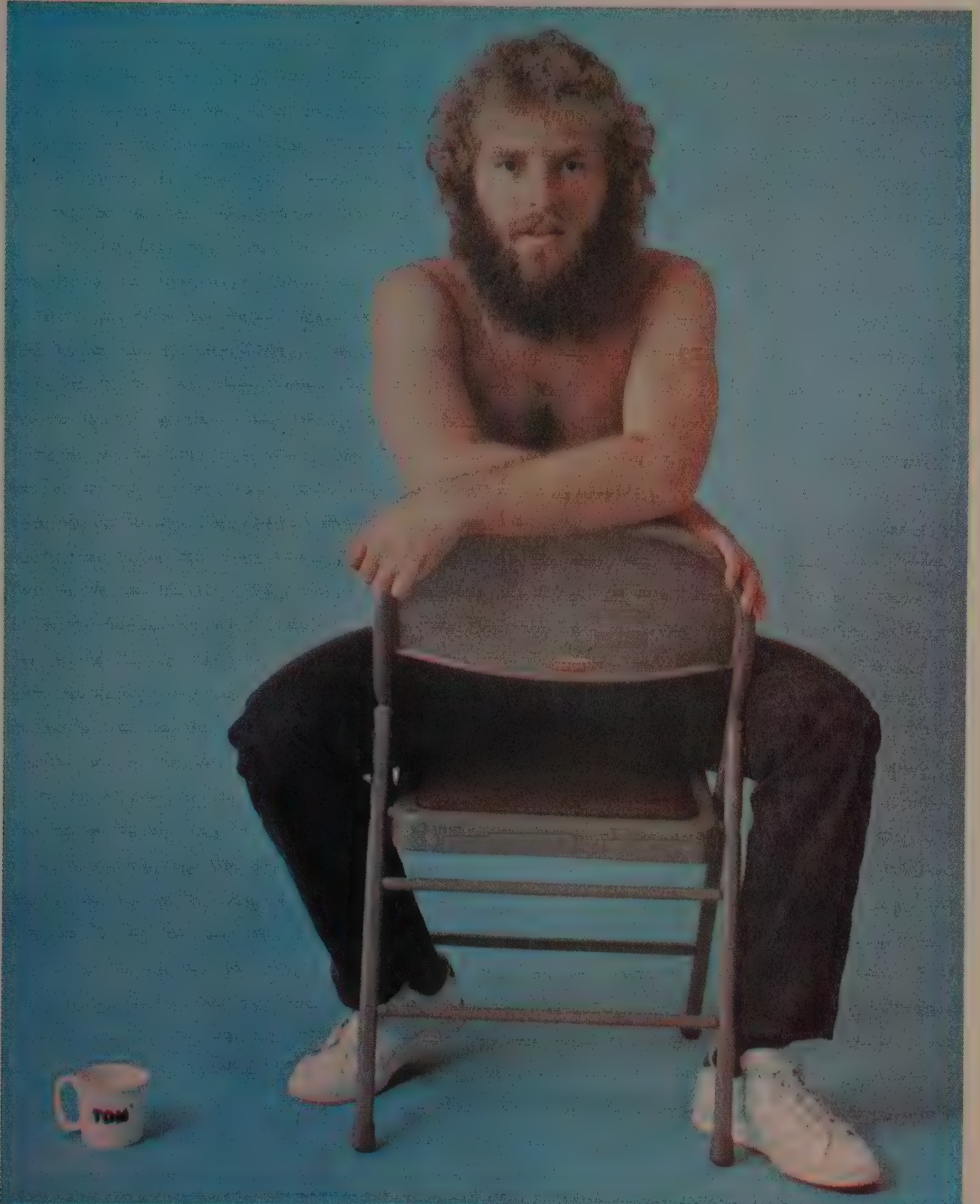
However the fact that Tom is a family man with growing children also helped to influence him. Life on the road with a highly successful travelling band is often beset with periods of extreme loneliness and the most unexpected pressure. Long distance phone calls and scribbled postcards can never compensate for the feeling of walking into one's home and being greeted by one's family.

As Tom Fogerty, the ex Creedence and solo man put it: "I'm really happy.

"I can go home after a gig every night." □ ROY CARR



# the ex-Creedence Is Hanging Out And Dropping In...





THE WHO are known for their dramatic, theater-as-rock on stage ambience. Here it's cap-

tured during a concert in Warrington, England, just before they started out on their American

tour. Pete Townshend has dropped his boiler-jump suit in favor of a suit but still jumps. Our fashion correspondent also notes that Mr. Daltrey is somewhat less frayed than usual -

# THE WHO

In the mind of the public, outrageousness and the Who are inseparable.

Of all the groups of the Sixties -- when hotel wrecking, beer bathing, and being turned off aeroplanes were all part of pop's hellzapoppin attitude to life and before glamor attained the smudgy connotations it has today -- the Who were the unchallenged leaders in the looning scene. It was the Who, largely through the conspiratorial partnership of Pete Townshend and co-manager Kit Lambert, who contributed a lion's share of what made mid-Sixties pop the razzle dazzle pop art, technicolor merrygoround that it was. Pop stars were pop stars and those on the outside looking in could only press noses to the window and dream themselves into the never-ending carnival.

In the engine room of the Who's climb were Townshend and Lambert, pushing the band to its status alongside the giants on the strength of each new group venture being that bit more absurd and outrageous than the last.

The "Tommy" album was perhaps their greatest success, pulling the Who through a bleak patch in their career and adding the vast progressive generation to the pop market that already belonged to them. But if it was their greatest triumph, then it was also the beginning of the end of that particular facet of the Townshend-Lambert partnership. Today on the surface little has changed. Lambert remains co-manager but not producer -- Glynn Johns does that on the Who's current album. More significantly Lambert's scope of influence over the Who's direction has been curtailed.

"Tommy" which Townshend admits was primarily conceived as an image

concept, was a catalyst; it was the hailing of the album that knocked the band out of its stride. It's not quite as simple as the group realizing they had better do something quick to bring their music in line with what the public and the critics seemed to think they already possessed -- more that the acceptance of "Tommy" accelerated an increasing realization that music should hold sway over image.

"'Tommy,'" explains Townshend, "was definitely the result of image building.

"I'd spent two years writing the thing but it was still more an image idea than a musical idea and it was the whole idea of the thing being taken up in America as a musical masterpiece that threw us. From selling 1500 copies of 'The Who Sell Out' right, we were suddenly selling 20 million, or whatever

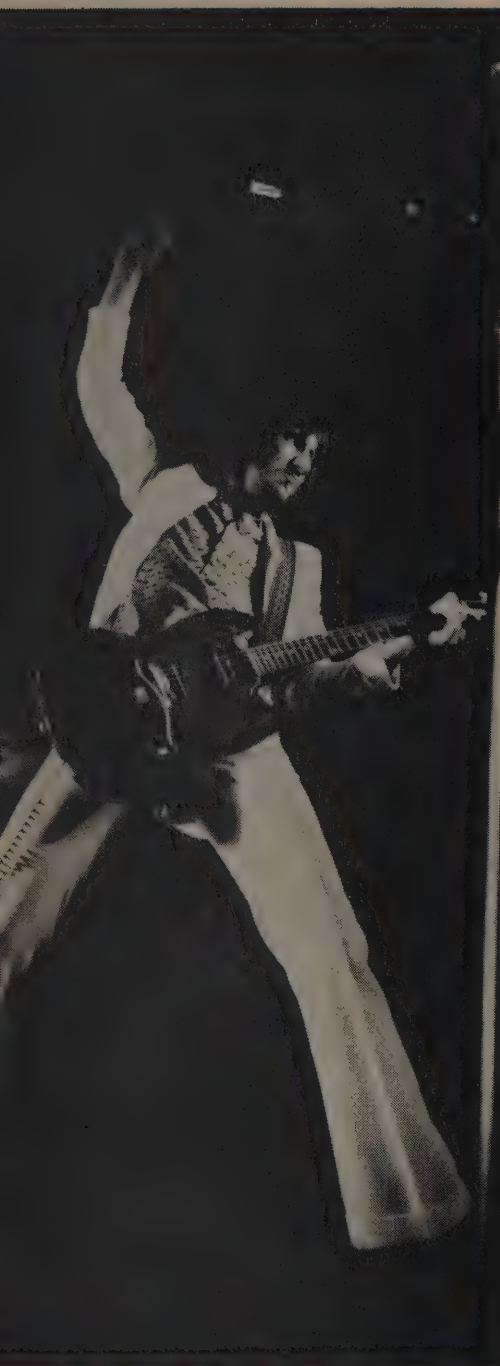




even wearing what appears to be a normal shirt. Mr. Entwistle is reverting to the classic days of rock and roll, all bedecked in evil black leather, or satin. Mr. Moon, before the

symptom of the over himself. The photographs reveal several classic Who stances — Mr. Townshend is practicing for the 1972 Munich Olympics as the Woodstock Nation's representative

for the high and broad jumps. Mr. Moon is seen blowing the froth off the top of a glass of beer positioned some 20 feet in front of him.



it was, of 'Tommy'. It was from the ridiculous to the sublime.

"It had to have repercussions. We thought, here we are being told we are musical geniuses and all we are is a bunch of idiots.

"I mean, we've always been respected as a group, right, but we've never among ourselves had the feeling of being a good musical band. We've always been like a gimmicky band.

"It wasn't directly as a result of 'Tommy' being hailed the way it was, but it was like a natural thing that we should be a wee bit turned round by something we didn't think was that musically good being so strongly approved. When really — let's be completely honest about it — it was mainly a brilliant example of the ad man visualizing that Kit, in conjunction with myself, was so good at.

"Did you know I'm in the American

Who's Who now?" he broke off. "Pete Townshend, composer of the first rock opera."

And returning to his theme: "You see, it has got to the point where Kit still has bigger ambitions for us."

"But we haven't.

"What we want now is to be able to justify ourselves to each other as musicians. We are at the point where the

(continued on page 56)



# THREE DOG NIGHT

In front,  
In back... In Depth.

## Talking with

# Danny Hutto



**HP:** Does it hang you up that the four of you are thought of as the backing group for Three Dog Night, as opposed to being part of Three Dog Night?

**JIMMY GREENSPOON:** No.

**MIKE ALLSUP:** We wish that the publicity was right on it. The earlier publicity was on the three of them because that was the original concept of the group and it developed into seven. So it's hard -- you can't take back the earlier publicity.

So sure -- it bothers us.

**HP:** But you don't use session musicians -- it's just the four of you, right?

**JIMMY:** We know what our function is -- our purpose.

**MIKE:** Each person has their different ideas of what the group is supposed to be, but we all know what our purpose is.

**HP:** Is there any conflicts between the four of you and Danny Cory and Chuck?

**JOE SCHERMIE:** Oh no.

**HP:** No fights?

**JIMMY:** Everybody fights -- we have our little quarrels.

**JOE:** We're like brothers.

**HP:** But you're not a backing group that Cory, Danny and Chuck say, 'Well, this is the song we want to do and this is the way you should play it?'

**FLOYD SNEED:** No.

**JIMMY:** It's a group effort.

**HP:** In the beginning didn't you all live in the same house together.

**JIMMY:** Vicious rumors!

**JOE:** A few of the guys lived together. I lived with Danny

in Laurel Canyon, Los Angeles.

**FLOYD:** We starved together.

**HP:** Do you find that has an effect on your music? A lot of groups who live in the same house become so close, or so aggravated by one another or whatever. . . .

**JOE:** I don't know. We worked better when everyone had to come to another place instead of living at someone's place.

**MIKE:** Back then we didn't care -- our homes were like rehearsal halls.

**JOE:** Right. Danny and I lived together for a while. Cory and I lived together. You know, at different times but not all of us together at one time because we all had our own places. But it's just like I came from Phoenix and Mike came from Phoenix or wherever it was. When the group got together I didn't have a place to go, so I lived with Danny. But I don't know if it has an effect on the music or not.

**HP:** So far all the singles have been written by people not in the group. How do you go about finding music that you want to record?

**JOE:** We all sit down, we get demo discs (demonstration records) from all over, all kinds of different publishing companies. And everyone sits down and listens to them. One guy will take them home and listen to them and say, 'This is what I think is good.' Then the next guy will take them home. We pick all our own material.

**HP:** Do you all have the same kind of roots in music?

**JIMMY:** Everybody has different backgrounds . . . that's what makes it so good. If we all had the same tastes -- if we were all jazz or all r&b freaks, then that would be it. Each of us puts whatever our background was into whatever part we do.

**FLOYD:** If we were all the same wouldn't it be a drag?





# n, Jimmy Greenspoon, Joe

Schermie,  
Floyd  
Sneed,  
Mike  
Allsup.

**HP:** *Is there much area for free form playing on stage? I'd imagine that playing with three singers would be confining.*

**JOE:** Oh yeah. It's kind of like having a horn section. Everything has to be very well arranged.

**JIMMY:** But you do improvise. After you've played the same song for two years, say a hit, everybody starts to change parts.

**HP:** *Aha! Cheating the public! Has it ever got to the point where you felt you were stagnating, having to go out playing those hits over and over again?*

**JIMMY:** It depends. Some songs we drop because we get sick of them and then the kids start asking for them again. As much as we hate to do it, that's what they want to hear.

**HP:** *B B King was quoted as saying he'd like to jam with Three Dog Night. Anything come of it?*

**JOE:** On our last album, he

wanted to and we wanted to. We were gonna come and jam together on some cuts of the album. He was in New York though and it just didn't happen. But it will someday -- if he wants to. □ **LYNNE RANDELL**

**DANNY HUTTON**

**HP:** *The first time the general public ever heard of you was in 1965 when "Roses and Rainbows" which you wrote became a hit in most major markets of the world. What happened since that and Three Dog Night?*

**DANNY HUTTON:** To explain the situation, I've never really been a performer. Everyone in our group worked in clubs and coffee houses or whatever for years and years and they wanted to be an entertainer.

I started I think in 1962 and I started producing. I was real young for most groups and so

(continued on page 58)



es...fa

**JEFFERSON AIRPLANE** have finally got it together after some considerable time . . . when everybody was wondering what was happening.

They are now going to come out with their own record label, Grunt Records and the first release is an album by the Airplane, "Bark." They don't move entirely away from RCA Records, who first signed them five years ago, because RCA will be distributing the bale.

With RCA the Airplane racked up a total of ten gold single awards and four gold albums.

Through Grunt, the Airplane will record as a band, and release material from the various combinations within the group, Hot Tuna (Jack Casady and Jorma Kaukonen), and solo albums from Paul Kantner and Grace Slick, now happily recovered from the auto accident she was involved in.

Grunt on, Airplane! ! !

fast fla

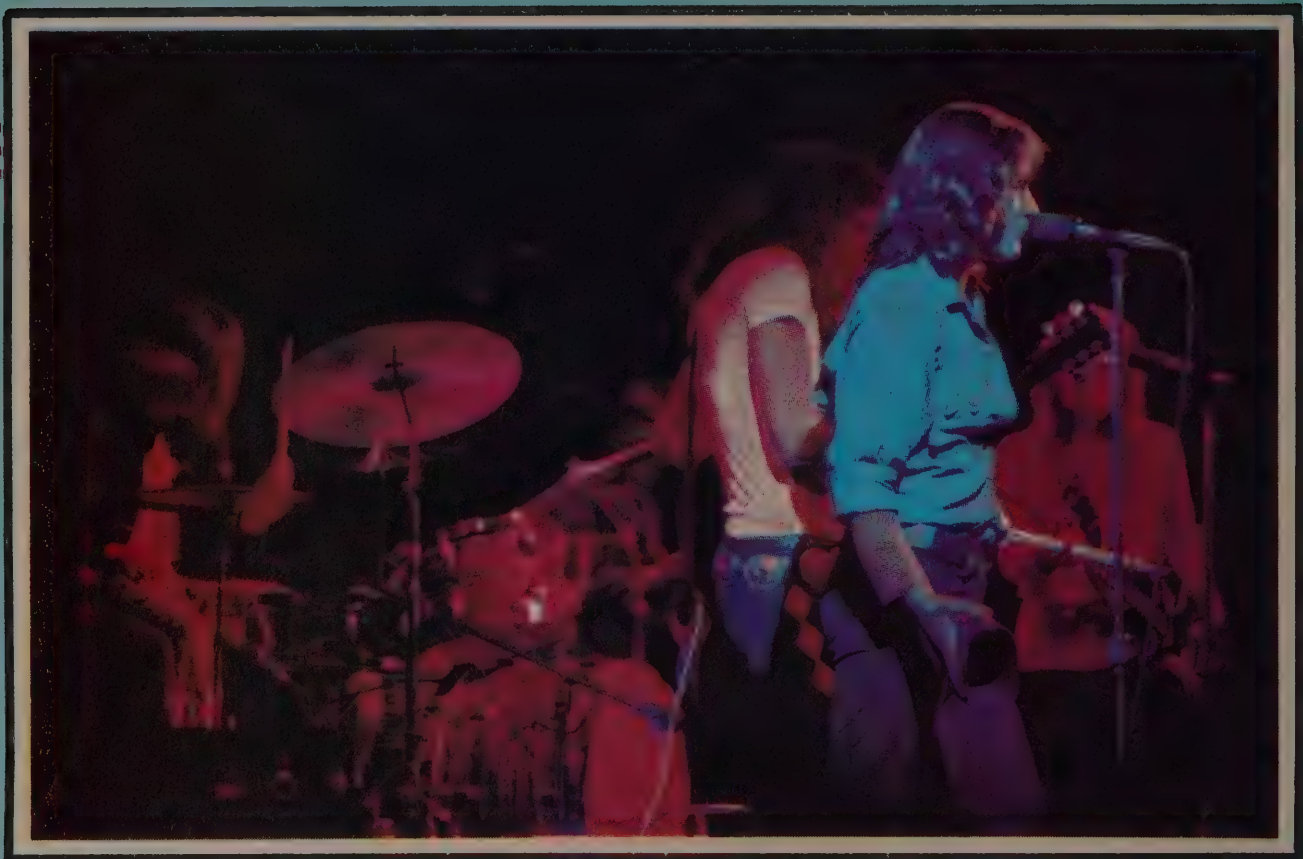
**THE EARLY** Jefferson Airplane, when San Francisco meant flowers in your hair.











NOW THE group have their own record label and a lot more control over their careers.

GRUNT RECORDS -- that's the name of the Airplane's label. They'll record separately and together. . . .





# .fast flashes...fast



It looks like the **ROLLING STONES** are going to get the Joe Frazier - Muhammed Ali treatment.

When the British rock group (now possibly THE British rock group) arrive for their American tour in November which should last around three weeks, it will be Saturday night on the television for Mick and company.

What the organizers of the tour are setting up are three Saturday night regional closed circuit television concerts, similar in style to all the closed-circuit wizardly that went into the Frazier - Ali fight.

The Saturday night concerts will be shown in color stereo and will be stage in major auditoriums and arenas and the reason that the concerts will only be aired regionally and not all over the country is because, according to David Geffen, the Stones' American representative, there isn't enough, first quality color stereo equipment available for a single national telecast.

This tour, the Rolling Stones want to keep the price down to a \$5 top, says an early Geffen report. And they want to work halls where the best lighting and sound facilities are available, rather than try to grab the largest hall in the area.

The Stones should also have a new album out to coincide with this tour . . .

**ROLLING STONES** -- three color television close circuit appearances in their upcoming tour



MICK JAGGER — seeking  
out the smaller concert hall  
with good sound



ast flashes...



# ...at least flashes...

**FACES CHANGE:** The first picture shows RICKY NELSON when he was a teen idol (as they were called) and before he dropped the Y off the end of his first name. The picture was taken in 1958 during the recording of what turned out to be Ricky's first big hit, "Be Bop Baby." The guy with him is Jimmie Haskell who arranged and produced the side for Ricky. "Be Bop Baby" went on to sell two and a half million copies and was the first of eight gold records for Ozzie and Harriet's boy.



Okay then....

The second picture is dated 1971 and was taken during a break in – you've guessed it – one of Rick Nelson's recording sessions, still for the Deca label. That's Rick, all new hairstyle, new image.

And with him? Right again, it's Jimmie Haskell (who has kept the same name – no James for him) who worked with Rick on the session doing the arrangements and conducting the strings and woodwinds.

This time Nelson produced the album and wrote six of the tunes included – which shows at least how he's come along.

**BOTH** photographs were taken at United Recorders, a recording studio in Hollywood.

It's the old fast moving world of rock and roll, folks! □



JAMES GANG – just turned on the tape machine  
and recorded with Little Richard.

# JAMES



achieved what they



# GANG-

JIMMY FOX, DALE PETERS and JOE WALSH — the James Gang — are all rock and roll fans. ...and dig Elvis!



The James Gang, with an album, "The James Gang Rides Again" in the album chart for over a year, can be termed a successful group. Yet according to Jimmy Fox of the group: "It's our albums that sell heavily. We have not had a smash single which is probably our biggest problem.

"Head-wise we don't need it — career-wise we do."

He continued: "We don't consciously go into a studio and record a single —

that's someone else's decision what to release from an album. All our singles have been from albums.

"The albums have done well for us and that's our goal — we've achieved what we've been shooting for. The second album 'The James Gang Rides Again' will have been in the charts for a year — we were going to put a Happy Birthday sticker on the cover."

Joe Walsh, who is rated among musicians as a very fine lead guitarist,

joined Jimmy and talked about jamming, a thing of which he is very fond.

"It's really nice if there are two or three people backstage or in a hotel room with little amps or acoustic guitars. But most of the jams I've been in people turn right up and nobody can hear," he explained.

"I did a jam with Eric Clapton and Peter Green of Fleetwood Mac at the

*{Continued on next page}*

## were shooting for...





**JAMES GANG – jamming with Eric Clapton and Peter Green.**

Boston Tea Party Club and I didn't even know about it ten minutes before we did it. There was so much respect between those two – they were playing very quiet and I stayed out of their way but contributed a bit.

"I was playing with my eyes closed and my head down and when I looked up after about 30 minutes, the hall was packed – it had been empty before. The respect and feeling of getting off together with those two was there.

"Usually when you show up for a jam everybody's ego gets into it and that defeats the whole purpose of jamming. It's such a stimulating thing to play with other people.

All three – Joe, Jimmy and Dale Peters – of the James Gang are big rock and roll fans. Dale suddenly volunteered: "We're big Elvis Presley fans. He's very big again – he's been consistent all these years which is very hard to do.

"We went to his house in Memphis but didn't get in. He's surrounded by his family and his cousins took us around the grounds. He's got iron bars on the windows. . . such a shame.

Jimmy commented: "I think he's a little ashamed of his films but it's probably a kick for him to do them anyway."

"Plus he gets about three million

dollars a time for them," joked Dale.

Jimmy added surprisingly: "We have a lot of respect for Tom Jones – if he'd stayed at what he was doing he could have been one of the biggest rock and roll stars in the world. I'm sure it's not his fault he's into what he's doing."

And, of course, some of the old rockers got a mention in the conversation.

Talking about Little Richard, Dale revealed: "We played in Pittsburgh and he was there the night after so we stayed to see his act. After the show we talked to him in his dressing room and the next week he said he would turn up.

"He came in at the end with a whole bunch of people and we recorded 'Be-Bop A Lula' and some old rock and roll with him which we wanted to do on our 'Thirds' album but there were recording company hassles. We have the tapes and we'd like to put them out.

"We just switched the tape machines on and let them run for three to four hours. When you consider what he's done and who started with his music, he's fantastic. It's hard to beat his show – he's unbelievably alive."

There's a quote of Joe's on the publicity handout about so-called superstar activities being hyped all the time and it being fashionable to say the music

is terrible. I put the point to Dale.

He said: "People heard about Blind Faith and then when they turned out to be not revolutionary and didn't change people's minds, everybody said, 'Blind Faith – so what?' Everybody expected something spectacular.

"We went into Bonnie and Delaney's dressing room and everybody was crowded around Eric Clapton and it was Delaney's tour. Clapton has done so many things so well for so long that people expect him to carry on like that for ever. He just can't. Nobody can.

"The Beatles each had their own ideas to a point where they couldn't communicate with each other. George Harrison had definite ideas and maybe he could give one or two of his songs to Paul McCartney and Paul would be able to get into them. But not 30 or more.

"There were four definite styles there – it's amazing they did what they did."

Meanwhile back to the James Gang and a final summing up from Dale Peters: "For so many years we played second and third to other people to get the exposure and now we're getting our own shows. Our music hasn't changed a lot but we've got a little harder, a little tighter. . . more exciting.

□ RICHARD GREEN



# BUZZ LINHART

## one step away from making it



**BUZZ** — Crosby Stills and Linhart never materialized

Back when Tim Hardin, John Sebastian, Richie Havens, Fred Neil, David Crosby and Felix Pappalardi were getting started in Greenwich Village they were often joined by a young lad with curly blond hair who played vibes and guitar. Buzz Linhart was a talented musician who always seemed to be just one step away from making it.

Buzzy has spent the last seven or eight years hovering at the edges of success, singing his unique songs in a freewheeling style that combines jazz, good time music, blues, old rock & roll, folk, country and a touch of Indian raga and Latin soul. Holding nothing back when he performs, Buzz uses his voice as an instrument, scating, improvising, going through unexpected vocal nuances and bursting into growls, grunts and screams.

"I haven't seen anyone put that much energy into a performance since Joplin," said Kris Kristofferson after watching Buzz recently. "The fact that he is finally making some noise in music circles comes as no surprise to that handful of diehards he has always been able to claim as fans. The fact is that with a little luck, application and promotion, Buzzy could become one of the most important vocal stylists since Joe Cocker," noted critic Al Aronowitz, a longtime observer of the Greenwich Village scene.

Actually, Buzz has been hailed as talented new discovery since 1964, when *Hit Parader* began writing a-

*{Continued on next page}*



bout him and the New York Times credited him with being one of the first American musicians to combine Indian ragas with rock. Buzz has built a loyal following among many members of the rock press, but until recently he remained largely unknown.

A combination of inexperienced managers, bad advice, various missed opportunities and several wrong directions have kept Buzz the Last Of The Great Undiscovered Greenwich Village Legends far too long.

What went wrong? Well, there was the time Bob Dyland wanted Buzz to play vibes on the "Highway 61" album. Unfortunately, Buzz was hidden away on some macrobiotic farm for seven weeks getting a new group together and he couldn't be located in time. David Crosby used to play ragas with Buzz at the Cafe Au Go Go and talk of starting a group together someday. But Crosby, Stills & Linhart never materialized.

Buzz led the Seventh Sons, one of the first underground groups -- along with the Blues Project--who attracted a dedicated audience in the Village during the mid-60's. But the Seventh Sons got so stoned they withdrew into their own musical trip. The group spent two years just getting high and playing music eight hours a day. After the Seventh Sons finally folded, Buzz was asked to be lead singer by Blood, Sweat & Tears. The James Gang, Full Tilt Boogie Band and the New York Rock & Roll Ensemble were also interested. It's probably best that none of those deals worked out, but it meant that success for Buzz Linhart on his own terms wouldn't be easy.

"I'm glad I didn't start to really make it until now. I can handle it better today because of what I've been through," Buzz admits. "I've learned that I'm better off without being strung out on speed all the time or thinking that it was necessary to be stoned all day. You don't need any of that."

The fates have just about run out of obstacles. Buzz now has excellent management and full support from his record company; he's accompanied by two outstanding musicians--Luther Ricks on drums and Bill Takis on bass--and he's developed his many talents to a new peak.

"As a singer and guitarist, he is so different from the general run as to make you wonder if he really isn't a brilliant fantasy that happened to work out," said Mike Jahn in the New

York Times. "He attacks his material with an astonishing energy and virtuoso audacity. He even dares to write his stuff while he is performing it," stated Norman Schreiber in Cue. "Buzz sings, plays guitar, and even scats his way to the kind of emotional pitch that results in nothing less than sheer excitement for an audience," observed Record World.

Other artists are discovering Buzz's original songs. Carly Simon recorded "The Love's Still Growing"

and Genya Ravan, who's left Ten Wheel Drive, will be doing several Linhart compositions.

His first album, "Buzzy" on Phillips Records, is a difficult to find masterpiece. His second, "Music" on Eleuthera, is more readily available. The next one, "Buzz Linhart's Animal Friends," will no doubt be the one to reach the widest audience. It's been building to the point where success for Buzz Linhart is inevitable. This is his year. At last. □



**BUZZ GROUP** -- top to bottom, Luther Ricks, drums, Buzz, guitar, vibes, vocals, Bill Takis, bass.



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### • ANOTHER TIME, ANOTHER PLACE

(As recorded by Engelbert Humperdinck)  
**MIKE LEANDER**  
**EDDIE SEAGO**

The candles flicker in the fading light  
I sit and face another lonely night  
I see you everywhere and I try  
desperately to hide  
Another time, another place  
I'll see that old familiar face  
And I'll try hard to catch your eye

Another road another mile  
I'll see that old familiar smile  
But you'll be with somebody new.

I try to run away from sad regrets  
The bitter wine won't help me to forget

That I locked up my heart  
And threw away the precious key  
Another night, another day  
I'll see you standing in my way  
I'll stop and say hello my friend  
Another place, another time  
You'll tell me you've been doing fine  
And walk away from me once more.

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25 Denmark Street, London, W.C. 2.

### • LOVING HER WAS EASIER

(As recorded by Roger Miller)  
**KRIS KRISTOFFERSON**

I have seen the morning burning  
golden on the mountain in the skies  
Aching with the feeling of the freedom  
of an eagle when she flies  
Turning on the world the way she  
smile upon my soul

As I lay dying  
Healing as the colors in the sunshine  
and the shadows of her eyes.

Waking in the morning to the feeling  
of her fingers on my skin  
Wiping out the traces of the people  
and the places that I've been

Teaching me that yesterday was something  
that I never thought of trying  
Talking of tomorrow and the money,  
love and time we had to spend.  
Loving her was easier than anything  
I'll ever do again

Coming close together with a feeling  
that I'd never known before in my  
time

She ain't ashamed to be a woman or  
afraid to be a friend

I don't know the answer to the easy  
way she opened every door in my  
mind

But dreaming was as easy as believing  
it was never gonna end  
And loving her was easier than anything  
I'll ever do again.

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### • WEAR THIS RING

(As recorded by the Detroit Emeralds)

**ABRIM TILMON**  
**JAMES MITCHELL**

This ring means I love you  
And this ring means you love me too  
Too, yes, a ring to seal our love  
together

You have me and I always have you  
I'll be your mama and baby  
I'll be your man if you just wear  
this ring

Forever please wear this ring with  
love

This ring will tell a story  
Think of all the good things we  
could do

Settle down and have two little  
children

A boy for me and a sweet little girl  
for you

How sweet it is for a man to love a  
woman and baby for a woman to  
love her man

If you just wear this ring forever,  
please wear this ring with love.  
Now just put this ring on your finger  
And we will be on a ship of love  
You and me having lots of fun  
together

Making real of the good days we  
dreamed of

How sweet it is for a man to love his  
woman and baby for a woman to  
love her man.

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# PARADE OF SONG HITS

## •BLACK SEEDS KEEP ON GROWING

(As recorded by Main Ingredient)

DONALD MC PHERSON  
TONY SILVESTRE  
LUTHER SIMMONS

(Recited over drums)  
Speak drums, tell the real story  
For the people who would condemn  
in slavery time  
Their brothers and sisters for being  
ignorant.

Listen to the story the drums tell:  
They say you, black man, should  
love those brothers and sisters  
even in death

Because their valiant struggle for  
life made you what you are today  
So keep on growing for them in  
mind. . . in body. . . and in soul!

The seed was planted in a big  
uncultured land

Yeah, planted by a black uncultured  
man

No one gave much thought to the  
black seed

Yeah no one seemed to care about  
its need

Oh black seeds keep on growing  
Black seeds keep on growing

Black seeds keep on growing

Black seeds keep on growing

Without water it just couldn't last  
for long

Yeah, so it fooled everyone and it  
grew up big and strong

It grew in soil that was so unfit to  
sow

Still that black seed continue to  
grow

Oh black seeds keep on growing

Black seeds keep on growing

Black seeds keep on growing

You got soul, I got soul

All of God's children got soul.

Planted so close together they could  
hardly breathe

Exposed to the weather it's hard to  
believe

How a little black seed could stand  
up against the pressure

And come out smelling sweet and  
looking fresher.

Make the man who sowed the first  
seed real proud of you

Make the man who sowed hereafter  
feel proud too

Just push together harder and the  
battle will be won

Look back in time for four hundred  
years and see what they have done

Don't let 'em down.

Black seeds keep on growing  
(This ain't no time to be slow)  
Black seeds keep on growing (You  
look good standin' tall)

Black seeds keep on growing (And  
don't you ever fall)

Black seeds keep on growing  
(Don't let 'em down, no, don't let  
'em down, y'all)

Black seeds keep on growing  
(No, don't let 'em down, keep on  
growing, yeah, keep on growing,  
alright.)

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Music Ltd.

## •BIRDS OF A FEATHER

(As recorded by the Raiders)

JOE SOUTH

I remember back a long time ago  
In the days of my childhood

In the evening when the sun's  
sinking low

Walking in the wildwoods giving  
and living through the flowers

We go hand in hand

Looking back on all the happy hours  
Anybody could understand you and  
me baby

We got to by now

Birds of a feather la la la la la la

We should be together like birds of  
a feather

La la la la la.

We should be together now

Time goes rolling by

They say that you and I will go our  
separate ways

Like birds of a feather we'll always  
be together

You and I didn't have a lot of  
friends

Didn't have too much to say

So they never did let us join in any  
games that they used to play

Seems like it was only yesterday

Down at Lincoln Junior High

I imagined what the kids used to say

As we go strolling by

He and she now

Sno' 'nough got to be now.

Your folks don't want me hanging  
round

Said that I was too bad for you  
So we'd meet on the other side of  
town

Down a long, lonely, dark avenue  
Cause they can't keep the two of us  
apart

Long as you're in love with me  
Got the feeling way down in my  
heart

That's the way it's gonna be

You and me baby

Sho' 'nough got to be now.

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Music Co.

## •SUPERSTAR

(As recorded by The Carpenters)

LEON RUSSELL  
BONNIE BRAMLETT

Long ago and far away  
I fell in love with you before the  
second show

Your guitar just sounds so sweet  
and clear

But you're not really here

It's just the radio

Don't you remember you told me  
you loved me baby

You said you'd be coming back  
this way again baby

Baby, baby, baby, oh baby

I love you, I really do.

Loneliness is such a sad affair

And I can hardly wait to be with  
you again

What to say to make you come  
again

Come back and play your sad  
guitar.

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## •WHY DO FOOLS FALL IN LOVE?

(As recorded by Jimmy Brisco &  
Little Beaver)

FRANKIE LYMON  
MORRIS LEVY

Oo-wah, oo-wah, oo-wah

Oo-wah, oo-wah, oo-wah

Why do fools fall in love?

Why do birds sing so gay?

And lovers await the break of day?

Why do they fall in love?

Why does the rain fall from up  
above?

Why do fools fall in love?

Why do they fall in love?

Love is a losing game

Love can be a shame

I know of a fool you see

For that fool is me

Tell me why, tell me why

Why do fools fall in love?

Why does my heart skip a crazy  
beat?

For I know it will reach defeat

Tell me why, tell me why

Why do fools fall in love?

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Publishing Corp.



# PARADE OF SONG HITS

## •SO FAR AWAY

(As recorded by Carole King)  
**CAROLE KING**

So far away doesn't anybody stay in  
one place anymore  
It would be so fine to see your face  
at my door  
Doesn't help to know you're just  
time away  
Long ago I reached for you and  
there you stood  
Holding you again could only do me  
good  
How I wish I could but you're so  
far away  
One more song about movin' along  
the highway

Can't say much of anything that's  
new  
If I could only work this life out my  
way  
I'd rather spend it bein' close to you  
But you're so far away  
Yeah you're so far away  
Travelin' around sure gets me down  
and lonely  
Nothin' else to do but close my mind  
I sure hope the road don't come to  
own me  
There's so many dreams I've yet to  
find  
But you're so far away.

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## •RAIN DANCE

(As recorded by the Guess Who)  
**B. CUMMINGS**  
**K. WINTER**

Don't you wanna rain dance with  
me?  
Fifi said to Don the baker  
Can you show me how to bake  
another bun, Don  
And I'm still sittin' with my next-  
door neighbor sayin'  
Where'd you get the gun, John?  
Don't you wanna rain dance with  
me?

Christopher was askin' the  
astronomer  
Can your telescope tell me where  
the sun's gone

And I'm still sittin' with my next-  
door neighbor  
Sayin' where'd you get the gun,  
John?

Changin' just a few things  
Laughin' when the bell rings on the  
go  
Changin' just a few things  
Shootin' when the birds sing  
Don't you wanna rain dance with

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New York 10036. Printed by per-  
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## •STAGGER LEE

(As recorded by Tommy Roe)  
**HAROLD LOGAN**  
**LLOYD PRICE**

The night was clear and the moon  
was yellow  
And the leaves came tumbling down  
I was standing on the corner  
When I heard my bull dog bark  
He was barking at the two men who  
were gambling in the dark  
It was Stagger Lee and Billy  
Two men who gamble late  
Stagger Lee threw seven, Billy  
swore that he threw eight.

Stagger Lee told Billy, "I can't let  
you go with that,  
You have won all my money and my  
brand new Stetson hat"  
Stagger Lee, went home and he got  
his forty four  
Said, "I'm going to the bar-room  
just to pay that debt I owe."

Stagger Lee went to the bar-room,  
and he stood across the bar-room  
door  
Said, "Now nobody move," and he  
pulled his forty four  
Stagger Lee, cried Billy, "Oh please  
don't take my life  
I got three little children, and a  
very sickly wife."

Stagger Lee shot Billy, oh, he shot  
that poor boy so bad  
Till the bullet came through Billy,  
and it broke the bartender's glass  
Look out now, go, go Stagger Lee  
Go, go Stagger Lee, go go, Stagger  
Lee  
Go, go Stagger Lee, go go, Stagger  
Lee  
Go, go Stagger Lee, go go, Stagger  
Lee  
Go go.

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Co.

## •MILITARY MADNESS

(As recorded by Graham Nash)  
**GRAHAM NASH**

In an upstairs room in black-pool  
By the side of the Northern sea  
The army had my father and my  
mother was having me  
Military madness was killing my  
country  
Solitary sadness comes over me.

And after the school was over  
And I moved to the other side  
I found another country  
But I never lost my pride  
(Repeat chorus).

And after the wars are over  
And the body count is finally filled  
I hope that man discovers what's  
driving the people wild  
Military madness is killing my country  
So much sadness between you and me.

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Music.

## •BANGLA-DESH

(As recorded by George Harrison)  
**GEORGE HARRISON**

My friend came to me with sadness  
in his eyes  
Told me that he wanted help before  
his country dies  
Although I couldn't feel the pain  
I knew I had to try  
Now I'm asking all of you  
To help us save some lives  
Bangla-desh bangla-desh.

Where so many people are dying fast  
And it sure looks like a mess  
I have never seen such distress  
Now won't you lend your hand try  
to understand  
Relieve the people of bangla-desh  
Bangla-desh bangla-desh.

Such a great disaster  
I don't understand  
But it sure looks like a mess  
I've never known such distress  
Now please don't turn away  
I want to hear you say  
Relieve the people of bangla-desh.

Now it may seem so far from where  
we all are  
It's something we can't reject  
That suffering I can neglect  
Now won't you give some bread  
Get the starving fed  
We've got to relieve bangla-desh.

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# PARADE OF SONG HITS

## • YO YO

(As recorded by the Osmonds)

**JOE SOUTH**

Well it's hard for me to see  
How you got such a hold on me  
First I'm up, then I'm down  
Then my heart goes around and  
round  
I bet you thought darling I'm the  
only fool who would climb up a  
stream for you  
And need I say I can't break away  
You control everything I do  
I used to be a swinger till you  
wrapped me around your finger  
Just like a yo yo, just like a yo yo  
ho ho ho  
Just like a yo yo, ho ho ho  
Just like a yo yo.  
Turning, turning love keeps a  
buning

Like a fire in my heart  
Now we're apart, now we're back  
together  
You keep changing like the weather  
Whoops now up and down like a  
yo yo.

Where I go and what I do  
Well it all just depends on you  
You build me up just to let me  
down  
But I dare not make a sound  
Cause I'm so afraid you'll cast me  
away  
Like a beat up worn out toy  
So I hold tight with all my might  
Just to be your lovin' boy  
No matter what they say or do  
I've got to bounce right back to  
you  
(Repeat chorus).  
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## • TRAPPED BY THIS THING CALLED LOVE

(As recorded by Denise LaSalle)

**DENISE LA SALLE**

Somebody tell me what has this  
man got?  
He makes me feel what I don't  
wanna feel  
Somebody tell me what has this  
man got?  
He makes me give what I don't  
wanna give  
On solid ground, I feel myself  
sinking fast  
I grab a hold but I don't think it's  
gonna last  
I'm slowly losin' my ground  
Slowly sinkin' down  
Trapped by this thing called love  
Ooh baby hooked on this thing  
called love

Hooked on this thing called love.  
Somebody tell me what has this  
man got?  
He makes me cry  
Lord I don't wanna cry  
Somebody tell me what has this  
man got?  
He makes me lie when I don't  
wanna lie  
He calls me up and I tell 'em to  
say that I'm not in  
Then I cry all night if he doesn't  
call again  
I'm slowly losin' my ground  
Slowly, sinkin' down  
Trapped by this thing called love  
Ooh baby hooked on this thing  
called love  
Hooked on this thing called love  
Hooked on this thing called love.  
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## • THE NIGHT THEY DROVE OLD DIXIE DOWN

(As recorded by Joan Baez)

**J. ROBBIE ROBERTSON**

Virgil Caine is the name and I  
served on the Danville train  
Til Stoneman's Cavalry came and  
tore up the tracks again  
In the winter of '65 we were hungry  
Just barely alive  
By May 10th Richmond had fell  
It's a time I remember oh so well  
The night they drove old Dixie down  
And the bells were ringing  
The night they drove old Dixie down  
And the people were singing  
They went la la la la la  
La la la la la.

Back with my wife in Tennessee  
When one day she called to me

"Virgil quick come see  
There goes Robert E. Lee"  
Now I don't mind chopping wood  
And I don't care if the money's no  
good  
Ya take what you need and you leave  
the rest  
But they should never have taken the  
very best  
(Repeat chorus).

Like my father before me  
I will work the land just like my  
brother above me  
Who took a rebel stand  
He was just 18 proud and brave  
But a Yankee laid him in his grave  
I swear by the ground below my feet  
You can't raise a Caine back up  
when he's in defeat  
(Repeat chorus).  
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Music, Inc.

## • THIN LINE BETWEEN LOVE AND HATE

(As recorded by the Persuaders)

**RICHARD POINDEXTER  
ROBERT POINDEXTER  
JACKIE MEMBERS**

It's a thin line between love and hate  
It's a thin line between love and hate  
It's five o'clock in the morning I'm  
just getting in  
I knock on the door, a voice, sweet  
and low says:  
(Who is it?)  
She opened up the door and let me  
in  
Never once did she say where have  
you been

She said, hold it, are you hungry,  
honey, did you eat yet  
Let me hang up your coat  
The woman tells me, pass your hat  
All the time she's smiling never  
raises her voice  
'Cause five o'clock in the morning  
I don't give it a second thought  
It's a thin line between love and hate  
It's a thin line between love and hate  
It's a thin line between love and hate.

She's gonna fool you and wait  
Yes, it is, yes, it is between love  
and hate  
The sweetest woman in the world  
could be the meanest woman in  
the world  
(You can make her that way)

She might be holding something  
inside  
(that'll really, really hurt you one  
day)  
Here I am laying in the hospital  
Bandaged from feet to head in a  
state of shock  
Just that much from being dead  
I didn't think my woman would do  
something like this to me

Didn't think my girl had the nerve  
Here I am I guess accidents speaks  
louder than words  
It's a thin line between love and hate  
It's a thin line between love and hate  
Bad and she won't ever be mad.

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# PARADE OF SONG HITS

## •KOKO-JOE

(As recorded by Jerry Reed)  
JERRY REED HUBBARD

Up in Appaloosa County there's a  
place called Koko Ridge  
Sets right on the bend of the Ettowa  
River  
Where the water washed away the  
bridge  
(Cotton mouth country, water rats  
knee high)  
Way up around the back border  
Lived a man that the folks talked  
about  
They said you better stay away  
from Koko Joe  
Cause he's crazy, no count.

Koko Joe they called him the Ettowa  
River swamp rat  
And folks despised him  
Koko Joe was an awfully peculiar  
man  
The river was his only friend  
The folks didn't understand the  
man Koko Joe.

He eat monkey meat and mashed  
potatoes  
He drunk a brew called the mojo  
claw  
That he beat out of roots from ole  
dead stumps on the bank of the  
Ettowa  
Made him walk a little funny  
Made his breath smell funky  
Well he never came across the  
river  
Cause the folks didn't like  
him in town  
They said his hair was long, his  
clothes were dirty  
They didn't want him hanging  
around  
(Repeat chorus).

Well it happened a year ago Sunday  
And they still talk about it today  
How the dam broke loose on the  
Ettowa River  
Nearly washin' everybody away  
The river water risin', washin' all  
the bushes  
Well the headline run how the  
mother said  
My son would have lost his life  
But he was pulled from the mud  
in the Ettowa River  
By the man you all despise  
Koko Joe they called him the Ettowa  
River swamp rat  
And folks despised him  
Koko Joe so be careful what you  
say my friend  
About folks you don't understand  
Someday you might meet a man  
like Koko Joe  
(Repeat chorus).

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## •GET IT WHILE YOU CAN

(As recorded by Janis Joplin)

JERRY RAGOVVOY  
MORT SHUMAN

In this world if you read the papers  
Lord, everybody's fighting with  
each other  
You got no one you can count on,  
no even your own brother  
So someone comes along, he's gonna  
give you some love and  
affection  
I'd say get it while you can yeah  
Honey, get it while you can  
Hey, hey, get it while you can.

Don't you turn your back on love  
no no  
Don't you know when you're lovin'  
anybody babe you're taking a  
gamble on a little sorrow  
But then who cares, baby, cause  
we may not be here tomorrow  
And if anybody should come along  
He's gonna give you any love and  
affection

I said, get it while you can  
Hey, hey, get it while you can  
Hey, hey, get it while you can

Don't you turn your back on love  
no, no, no, no, no, no, no  
Oh, oh get it while you can  
Honey, get it when you're gonna  
need it, dear  
Hey, hey, get it while you can

Don't you turn your back on love  
no no no no no no  
No no no no  
Get it while you can  
I said, hold on to somebody when  
you get a little lovin' dear  
Hey, hey, oh oh hey hey  
Get it, want it, hold it, need it,  
get it, want it, need it hold it  
Get it while you can yeah  
Honey get it while you can baby  
Hey, hey get it while you can

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## •IF YOU REALLY LOVE ME

(As recorded by Stevie Wonder)

STEVIE WONDER  
SYREETA WRIGHT

If you really love me won't you tell  
me  
If you really love me won't you tell  
me  
If you really love me won't you tell  
me  
If you really love me won't you tell  
me  
Then I won't have to be playing  
around.

You call my name on so sweet  
To make your kiss incomplete  
When your mood is clear  
You quickly change your ways  
Then you say I'm untrue  
What am I supposed to do  
Be a fool who sits alone waiting for  
you

But if you really love me won't you  
tell me  
If you really love me won't you tell  
me

If you really love me won't you tell  
me  
If you really love me won't you tell  
me  
Then I won't have to be playing  
around.

I see the light of your smile calling  
me all the while  
You are sayin' baby it's time to go  
First the feeling's all right  
Then it's gone from sight  
So I've taken out this time to say  
Wo oh if you really love me won't  
you tell me

If you really love me won't you tell  
me  
If you really love me won't you tell  
me  
If you really love me won't you tell  
me  
Then I won't have to be playing  
around

Baby, honey, playing around, yeah  
yeah goffin' around  
No oh baby, playing around no  
Let me know how you feel baby yeah.

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# PARADE OF SONG HITS

## •YOU'VE GOT TO CRAWL BEFORE YOU WALK

(As recorded by the 8th Day)

A. BOND  
G. PERRY  
R. DUNBAR  
G. JOHNSON

I got a story to tell about a little  
girl I loved when I wanted to  
Once I stayed away too long and  
when I showed up again  
This is what she put me through  
She wouldn't answer her telephone  
I'd ring her bell  
She'd say she wasn't home  
I asked her baby what I had to do  
To get some of that good, good  
loving from you  
She said you've got to crawl before  
you walk  
Into these arms of mine  
You've got to crawl before you walk  
Back into these arms of mine.

Oh but my pride was much too  
strong  
I can't get down on my knees and  
say I was wrong  
But I needed her love  
I couldn't stay off her street  
I'd knock on her door and she would  
repeat  
You've got to crawl before you walk  
Back into these arms of mine  
You've got to crawl before you walk  
Back into these arms of mine  
I tried everything to keep my pride  
But I got weaker as the days went  
by

I needed her love more than I knew  
I begged for forgiveness  
What I had to do  
She said breakdown  
You got too much pride for one man  
I swallowed my pride  
I broke down on my left knee  
I looked around to see if any of  
her friends was looking  
And broke down on my right knee  
and I crawled  
I crawled like a baby  
But didn't feel small  
Cause her sweet love was worth  
it all  
Before I hurt her again I'll think  
about the time I crawled.

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## •ALL MY TRIALS

(As recorded by Ray Stevens)

RAY STEVENS

Hush little baby don't you cry  
You know your mama was born  
to die  
All my trials Lord, soon be over

The river Jordan is muddy and cold  
It chills the body but not the soul  
All my trials Lord, soon be over  
Too late my brothers, too late  
But never mind  
All my trials Lord, soon be over  
All my trials Lord, they're gonna  
soon, soon be over.

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## •GIMME SHELTER

(As recorded by Grand Funk  
Railroad)

MICK JAGGER  
KEITH RICHARDS

Oh a storm is threatening my very  
life today  
If I don't get some shelter oh yeah  
I'm gonna fade away  
War, children, it's just a shot away  
It's just a shot away  
War, children, it's just a shot away  
It's just a shot away.

See the fire sweepin'  
Oh very sad today  
Burns like a red coal carpet  
Bad sell lost it's way  
War children it's just a shot away  
It's just a shot away

Rape, murder, it's just a shot away  
It's just a shot away.

The flood is threatening my very  
life today  
Gimme, gimme, shelter  
Or I'm gonna fade away  
War, children, it's just a shot away  
It's just a shot away  
It's just a shot away  
It's just a shot away  
It's just a shot away.

Love sister it's just a kiss away  
It's just a kiss away  
It's just a kiss away  
It's just a kiss away  
It's just a kiss away  
Kiss away, kiss away.

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## •ALL MY HARD TIMES

(As recorded by Joe Simon)

JOE SOUTH

I've been pushed, and I've been  
shoved  
Been put down by the people I love  
I've been hurt and I've been scorned  
There's times I've wished that I'd  
never been born  
All my hard times soon be over  
All my hard times soon be over  
Hard times Lord have mercy on me  
Hard time, Help, help help me  
somebody..

Blamed the whole world for the

shape I was in  
I was too blind to see  
That my worst enemy was under  
my skin  
It was me  
I was raised in a 2-room shack  
The only thing I owned was hanging  
on my back.

Been in trouble, thrown in jail  
I had nobody to draw my bail  
I been lost, but now I'm found  
There ain't no way to keep a good  
man down  
You came along and took my hand  
And now I feel like a natural man.

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# WE READ YOUR MAIL

Dear Editor:

I'm referring to Mike Dillon's letter in your March, 1971 issue stating that groups like Flock, Chicago, and BS&T are money hungry and moving away from real live rock.

Firstly, I'd like to begin my dispute by saying that "real live rock" (as he so immaturely put it), is fading out on its own, it's not through any particular group or groups which are taking different directions. After all, music can't just stay in one steady form forever, it's got to change, to fit the mood of the people. I'm sure that if Mr. Dillon had been alive in the early 1900's, "Alexander's Ragtime Band" would still be on Billboard's Hot 100. Ragtime music did not last forever, neither will hard rock.

Heavy and hard blues and rock may have the motional impact, but that's mainly because of the loud, driving quality of the music. But, take away the music, and dig on the lyrics. Are the lyrics really saying what is going down today, or are they just giving a verbal account of someone's pent-up emotions? I would think that awareness to your surroundings is more important than hearing someone moan about their woes and anxieties.

Chicago's lyrics are very basically what is going down in the world, their music and other effects don't overrun the message the lyrics are putting down. Don't get me wrong, though, I like the music in songs, but I'm also a lyrics freak. If you're going to have good music, you should have a few good words to put into it. In hard rock, what you get is jamming, jamming, jamming,

and more jamming, and less and less meaningful lyrics. I feel that one of the reasons hard rock is dying out is because of the never ending jamming. Haven't you noticed the sudden turn over in beautiful lyrics, such as James Taylor, Elton John, Cat Stevens, and others? People like to hear good song lyrics to remember, listen to, reflect upon, sing with, and enjoy. Also, I think that the new style of music that was started by BS&T and is being carried on in even quantity and quality by Chicago, Chase and some others, will last longer than hard rock because it's something that more people can adjust to, and enjoy, including both music freaks and lyric freaks.

Secondly, Mr. Dillon's statement that groups like BS&T and Chicago are only playing for themselves, not the audience, really makes me mad. Doesn't he realize that a group has to get into their own music before they can give their all and their best to the audience? If a musician is just playing off the top of his head, only surfacely involved in the sound and quality, he's not doing himself or the audience justice. He's not playing for himself or the people. He's just playing because it's his occupation, and he's got to do it in order to be paid. A group has got to play for themselves, to turn themselves on, in order to get the people out there into it, and really dig it.

LINDA WHITE  
Washington, D. C.

Dear Editor:

I'm really mad at the way

people rate Elton John. He is so overrated, they forget about Felix Cavaliere of the Rascals. He was around before Elton John was ever heard of. Felix is under-rated. Elton John never had hits like "Groovin'", "People Got To Be Free" or "Beautiful Morning."

FRANK CASAHE  
Mount Vernon, New York

Dear Editor:

I want everyone to know how I feel about the death of Jim Morrison. Maybe he won't be mourned over as much as Jimi Hendrix or Janis Joplin but he should be. Even though I didn't know Jim personally I felt especially close to him, the thoughts in his poetry were familiar to me and my poems. I hope he didn't suffer. I guess I sound pretty sentimental but I feel like a part of me has died along with him. After hearing the news I quickly placed a light near each of his posters -- lamps or candles it didn't matter, but it made me feel better.

For several years I've loved this unusual group and their music. I only saw them once in person in 1968 but I'll never forget it. It was like another world. I hope that your readers will agree with me. Jim was knocked around in his life -- at least he deserves a little peace afterwards. What else can I say except that he stirred sea-deep emotion in me and I cry for him.

A Subscriber.

Dear Editor:

In "We Read Your Mail" I've read many letters stating that hard rock is "loud noise, drugs, long hair and lack of real tal-

ent." I think that these soft rock lovers should recognize that hard rock is also a very popular rock form. I like hard rock among other forms of rock but dislike folkier stuff. However I still recognize it as an art because it is popular. Today rock music is very varied and the more it is varied the better. But people shouldn't say that one form of rock is talentless just because they dislike it.

DOUG WILLIAMS  
Chalfont, Pennsylvania

Dear Editor:

I think it's about time the true music fans, meaning rock, blues, folk and country, did something about those sorry bubble gum acts. They're knocking some really great people out of a chance to make it in music. Let's write to stations who are playing this trash.

DARRELL CHANEY  
Route 1 Box 661  
Avon Park, Florida

Dear Editor:

I am writing in response to Tim Gunther's letter in the September 1971 issue of Hit Parader. He wanted to know what was back of the first Paul McCartney album and the song "Kreen-Akrore" in particular. I think that the entire purpose of the album was to prove, probably to himself, McCartney's performing capabilities, which he did to a good degree. "Kreen-Akrore" viewed in this light is an extension of the same purpose - in this case a drum solo. The birdcalls thrown in - well, that's anybody's guess.

While this album was not a striking financial success, Paul McCartney can rest assured that he's established his performing and artistic talents well enough with us "disappearing Beatle fans."

Also, we will be looking around for reviews of the new "Ram" McCartney album, especially from the street people.

MARK MOORE, Jr.  
PO Box 7  
Clarksburg, Maryland.

{Continued on next page}



Dear Editor,

The world of rock has suffered a great loss with the tragic death of the great Jim Morrison. No rock singer will ever replace his unique style and image. He had bad publicity over the Miami incident but probably became more popular because of it. From the days of "Light My Fire" right up to "LA Woman" he was a true superstar. My favorite and I can't say in words how much I miss him. Peace.

HENRY ENDERLE,  
Lindley, New York.



JIM

Dear Editor,

I'm writing this letter in response to the Felix Cavaliere discussion (Hit Parader September 1971). Felix Cavaliere is one in a million in that he is actually finding the way to conquer egotism. In this world we have so many hangups and copouts and we find ourselves chasing around in a vicious circle of unawareness. We see and hear things and yet in a sense we don't. Deep down inside there is an alternative to all this but few seldom find it.

Felix Cavaliere is unique in that he called the bluff of man's worst enemy -- himself! If we didn't have people with enough integrity to step out in favor of that which is truly right the world would be in a worse turmoil than it is now. Mr. Cavaliere is pointing the way towards truth and has helped many people to wake up and get with it. Myself included. Right on forever Felix -- you know where it's at.

LILA McLENDON,  
Villa Rica, Georgia

## READERS' REVIEWS

### SHUGGIE OTIS

Here Comes Shuggie Otis (Epic Records)

About three years ago a very talented kid cut an album. This kid has yet to reach national fame. This kid is probably not reaching national fame because he sounds like nobody else. This kid has a habit of sounding original and unique. This kid is Shuggie who was 15 years old when he made this album. He's a combination B.B. King, Jimi Hendrix and primarily Shuggie. It's r&b with a modified, never-before sound. It's a sound that is where music will be.

Where Shuggie sings it sounds as if he really likes what's going on. You can get the feeling of a jam session with him, as the music alternates from guitar to piano to organ to celeste then harpsichord. During all this the kid is unusually cool, calm and very together.

Pam Spearman,  
Brooklyn, New York

### GRAND FUNK RAILROAD

Survival (Capitol Records)

It has been said that GFR are plain and basic. This album proves that statement false. Songs such as "I Want Freedom" and "I Can Feel Him In The Morning" are songs in which the back up singers are used just as they were used in songs like "Hooked On A Feeling" and "Get It Together."

The first few cuts like "Country Road" and "All You Got is Money" and "Comfort Me" are expertly put together. And of course there are Farner's good leads which add unique sound and quality. Up to now it is their best album but they'll be putting out more albums which will probably prove even better.

Kevin Tracy,  
Brooklyn, New York

### IKE AND TINA TURNER

Live At Carnegie Hall (United Artists)

This is truly one of the great live albums to come out in a long time. Side one opens with a minute and a half introduction which is followed by a couple of heavy soul songs by the Ikettes including Sly Stones' "Everyday People." In the middle of this side is the high-

light of the album -- Tina Turner is introduced. "Doin' The Tina Turner" (which is one of the best rock instrumentals I've heard) leads right into "Sweet Soul Music" where Tina really pours it on. Most of side two is "covered" with "Proud Mary." If you listen to Creedence's version of the song and compare it to Ike and Tina, you'll probably wonder if it's the same song they are doing. One might say overdoing because it begins side three of this double set. But at least they let the audience sing with them.

This album has the audience captured from start to finish with spine chilling sensation. What you hear is what you get!

Steven J. Hadfield,  
Box 140 A RDI  
Califon, New Jersey



TINA

### LEONID HAMBRO/GERSHON KINGSLEY

Gershwin Alive and Well and Underground  
(Avco Embassy Records)

On the radio, I heard the zip-zap-zip of something. I listened to it and found it was the sound of George Gershwin's music via the Moog synthesizer with some fancy fingering on the keyboard. It reminded me of Walter Carlos's "Switched On Bach" I rushed to the nearest record depot and zip-zap-zipped it on the stereo again. I heard the sound of "Rhapsody In Blue" written in 1924. Some might get bullwinkled by the name of Gershwin but I got Porgy and Bessed by a million circuits when I listened. Getting rich tired blood in your rock music? Try the 12 inch Gershwin tablet -- electronic fans are needed. The only tragedy of this LP is that it didn't reach very many good people with ears.

Dennis Y. Fong,  
PO Box 453  
Hughes, Arkansas



## SOFT MACHINE

"Fourth" (Columbia)

This is the Soft Machine's fourth album in as many years, and their fans (wherever they might be hiding!) will be glad to hear that all the avant garde promise of the first works still continues to develop. I have to admit, right away, that "Fourth" isn't as great an improvement over their previous album (the brilliant "Thirds", released last fall,) as that one was over the early ABC Command/Probe recordings, but it certainly is a worthy sequel.

"Fourth" is the Soft Machine's first completely instrumental album, and as on their previous record, the basic band (Ratlidge, Wyatt, Hopper, and Elton Dean), is supplemented by several studio musicians on assorted instruments. The instrumental work is as good as ever, and the new compositions (with the exception of Mike Ratledge's "Teeth," which drags a bit before it finally gets going), are their most progressive to date.

The best of them is Hugh Hopper's four-section "Virtually" which covers all of side two. A long spaced, and very moody piece, it contains the best instrumental performances of the album. Jimmy Hastings' bass clarinet work is the most inventive since Captain Beefheart's playing on the "Lick My Decals Off" album, and Wyatt's drumming is, as usual, very good. A short electronic passage towards the end of the piece shows how far this band has come from the noisy stuff that bogged down so much of the work on the first two albums.

The above-mentioned "Teeth" suffers from being too long and cliché-ridden, but two shorter pieces, "Kings and Queens", and "Fletcher's Blemish", are both fine performances.

The Soft Machine has always been adventurous; probably more so than any other "rock group" (as if that was an appropriate label), not counting Captain Beefheart, and when a group works in such dangerous musical territory, it has to be prepared for a certain amount of misunderstanding, criticism from all sides, and plain old failure. Today though, after four albums, each one better than the last, the Soft Machine still rolls on. I hope they will for a long time.

D. R. Thurbshaw  
Portland, Oregon

## LITTLE RICHARD (Kama Sutra)

This blockbuster circular piece of vinyl makes Grand Funk, Zeppelin, Black Sabbath, and Blood-rock innocuous and really superfluous. From the opener, "Good Golly Miss Molly" which knocks the wind out of you, on through "Long Tall Sally" you are astounded first, how genuine Richard was, is and always will be. He is an original -- really the ultimate rock singer. Take



SOFT MACHINE

away the gloss, groupie mania, pseudo hipness and enormous billboards in Times Square from the aforementioned groups and you know why, in comparison, not one of them wears as well or will be as relevant years from now as Richard is today, 15 years after these album cuts were made. Only the beautiful Rolling Stones are worthy to travel in his company.

Mike Otin,  
Fulton, New York

## EMERSON LAKE AND PALMER (Tarkus (Cotillion))

Unlike their first album, "Tarkus" is much more instrumental and more electronic. At first it all seemed confused and jumbled together but after listening to it a few times it got clearer and clearer and better. The first side of the album is one song, "Tarkus" with subtitles of "Eruption," "Stones of Years," "Iconoclast," "Mass" etc. The overall message of "Tarkus" is somewhat hard to interpret but to me it's sort of anti-war. "Tarkus", as seen on the cover, is part animal, part machine, used for war purposes.

Walter Stewart,  
Jonesboro, Arkansas

## ROLLING STONES Sticky Fingers (Rolling Stone Records)

At long last. A new studio album by the Stones. If you don't mind the stares and raised eyebrows one gets when carrying the Andy Warhol-created cover, you'll find a different, exciting sound inside the jacket. For longtime Stone freaks, it may take some time getting used to the new sounds. But once you really appreciate such performances as the guitar riff and Bobby Keyes' sax in the background of "Brown Sugar," it'll be obvious that the Stones have not abandoned their rhythm and blues base.

"Sway", a poorly mixed number, is enhanced by the performance of peripatetic Nicky Hopkins who, as always, excels on piano. In a dif-

ferent vein, "You Gotta Move" is a wailing Negro blues (appropriately recorded at the Muscle Shoals, Alabama, studio) with Mick Taylor playing slide guitar and underrated Keith Richard strumming on acoustic.

"Bitch" is just that -- digging the heavy brass will make anyone "salivate like a parlor dog." The jazz progression in "Can You Hear Me Knocking?" came as a welcome surprise. Listen closely to Charlie Watts on drums - dynamite. Heavy chords from Richard and Taylor. Shades of Wes Montgomery and Kenny Burrell.

"I Got the Blues", which bears an obvious resemblance to "Love In Vain", (save for the bluesy organ and horns) is followed by the haunting "Sister Morphine" - a doomed addict's desperate ode to "sweet cousin cocaine" -- good buildup during which Bill Wyman's bass adds to the somber atmosphere. The catchy tune to "Dead Flowers" should please country lovers. The steel guitar sound (presumably Mick Taylor) blends in perfectly with Ian Stewart's piano. The final cut, "Moonlight Mile", contains an oriental prelude, intriguing, poetic lyrics, a vibrant arrangement of strings and, unfortunately, a rather tedious conclusion.

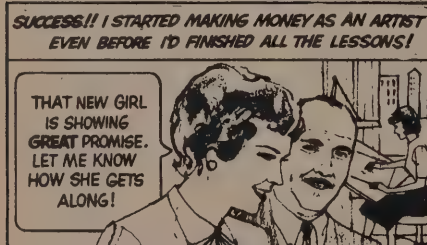
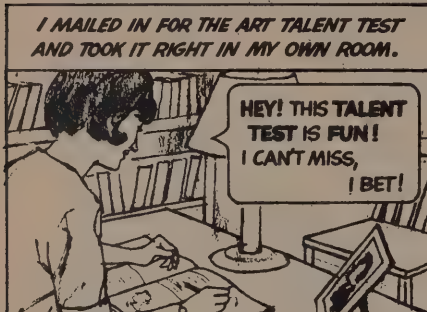
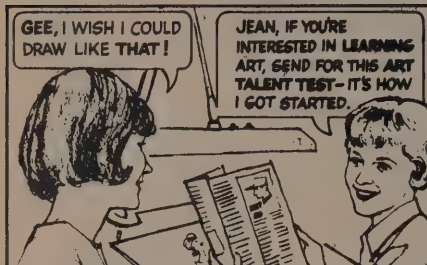
Yet, the most popular track on this album seems to be "Wild Horses" -- a well balanced number that is destined to be a classic. Both the lyrics and music are soothing and you might have been lucky enough to have prematurely appreciated this song which provided a peaceful interlude for the otherwise turbulent documentary, "Gimme Shelter."

"Sticky Fingers" in general and "Wild Horses" in particular are being praised by music lovers who were previously never into the Stones. Apparently Mick Taylor has brought about some changes in style but Keith Richard deserves much credit for the lively and varied music. Certainly, "Sticky Fingers" is the most sophisticated and instrumental album by the Stones to date.

Mike David  
29 Talcott Avenue,  
Jewett City, Connecticut



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## ARRIVALS

Hedge and Donna

Can Hedge Capers and Donna Carson, with four albums released so far in 1971, plus being a strong marquee name on the North American folk-rock circuit, be called a group that is arriving? Shouldn't they have arrived already?

Not so, says Hedge Capers, pointing out that he and Donna have a new manager, a new record label (Polydor), a new arranger, new producer, new album and a new kind of approach to their singing.

He commented: "Before this we were beginning to feel locked into a musical assembly line. We were constantly on the road without any home base. We even had to record our albums from the road. The producer would call and say we've got to go into the studio in New York City in two weeks or something. Then we'd go crazy staying up all night after our club gig trying to put together enough new songs for an album."

"Unlike most other young singers we had to learn to defend ourselves against the hustles of this business while we were already fairly well established artists. We really didn't know anything when we first left college and we got branded right away as nice kids who wouldn't raise hell if they were pushing us into something we didn't want to do."

"Now that's changed. . . ."

Their current album is "Revolution" and most of the adverts for it show it with a slash through the first letter, making a point about the evolution of Hedge and Donna.

Donna says: "'Revolution' is the first album anybody actually hears us singing on. All our early albums had to have a 'soft, you know, sensitive sound overall. We were ordered to whisper instead of sing. And if we weren't whispering they'd keep us recording seven or eight hours till we could ONLY whisper."

"But the new album was finished after only 40 hours in the studio."

Hedge continued: "There was no compromise in quality either. We

worked on the arrangements with Larry Fallon for a month before we came into record and we prepared for two months with songs we had written during the past year.

"Our new producer, Gary Kellgran had been engineer at some of our earlier sessions at the Record Plant in New York and he really knew how to handle the board. . . . You know when we first started out, nobody had told us there was any way to cut records except to tape it live in the studio with all the musicians there messing without charts and messing up 20 takes until they learned the song."

Having been on the scene for three and a half years - since they turned up for a Monday night Hootenany at the LA Troubadour - Hedge and Donna had a chance to observe changing patterns.

Says Donna: "We've noticed that the songwriters and performers we admire most seem to go in a kind of circle with their work. They start with all kinds of abstract pretentious social statements and then gradually - as they build up more rich experiences in their personal lives - the songs get a lot simpler and more direct. They can express universal themes in a personal way. . . . I think that's where our music has gone."

The quiet Revolution.



**HEDGE CAPERS and DONNA CARSON**  
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# COMMUNICATION

## EXTREMES

Extreme thoughts, words, gestures, actions are reflected back with the same degree of excess as a rule. The reflections may not have the same idea expressed because extremes are affected with emotion and that will change the basic idea, which in turn will affect a change in it, and back again, and on and on.

In other words, when and if you snarl or shout at someone, he will certainly hear you, but the noise and HIS emotional reactions will change your words into something else than you intended. And thus follows the usual jungle scenes.

Yes we've mentioned this action-reaction here before but here it will be followed into another direction.

Do you drive in tacks with a sledge hammer?

Extreme, excess, too much, drastic, immoderate--at times the only way to be heard or understood. Seldom works. It is desperation. And that is thoughtless, just when THOUGHT and a sense of proportion are needed.

There are extremes of all kinds. The range runs from beating up someone or sitting listlessly with no drive or ambition whatsoever. Both are disasters personally. How do they develop? How can they be avoided? They represent far too high a price for drifting and letting outside tastes and conditions affect us. You can drive a car fast and even viciously or you can let it drive itself. The results may not be identical but the hospital bed is the same--or worse.

First, is the danger of drift toward any extreme condition very obvious? Can you see it? It would seem so. Yet we have a population, pollution and other problems in a sane, 20th Century, conscious, scientifically oriented, productive society.

Drifting is never obvious. Ever been in a boat drifting, turning slowly, hardly moving, then suddenly caught in a current? And this drifting can occur even when there seems so much activity and conscious effort toward good productive ends. In society--so the individual! Yes, brilliant minds can operate on one track only, ignoring results and side effects.

And when a people become conscious of some terrible social condition or a crime, someone proves we are all to blame. Some bow their heads in shame while others shrug it all off. Both are extreme reactions. Fix-

ing blame is important but never enough. How did the ship go off course? The source might be casual drifting with no evil intentions. Socially or personally this drifting is lack of consciousness--lack of awareness.

Yes it all starts with US. And not necessarily blame only. There is much good around us in spite of the noises of tragedy we constantly hear.

Consciously or not, we know that everything we do or say reflects back and around our individual worlds. I've said this many times in this column. It would seem so important to carefully check out our personal selves, what we give out in words and acts, HOW we do this, when, and where, and to whom? Life is action and reaction. Are you a cancer cell or a health giving vitamin? And we all know that many good intentions correct an evil by replacing it with another.

Then there are the ignored factors that affect us. You might be heading toward all your goals and quite happy with it all but something like careless eating habits, careless choice of friends, careless choice of books (or worse yet--no books), or other casual habit will gradually weaken or drag you down without your being aware of the cause. CONSCIOUSNESS is integral to living. Pick and choose everything you feed your body and mind. No one is warning you to be afraid of everything and develop paranoid tendencies. Picking and choosing develops courage and taste. Watch that casual "friend" who may be lazy or somewhat criminally bent (same) who keeps you from going your way. Advertising persuades many of us to buy what we don't need. So can underground persuasion. This has little to do with goodness or badness (which are names or categories). This has all to do with WHO you are and what you can be.

You may be surprised that you really like what we call NORMALCY. Why? Because you can see and know highs and lows with it. Many artists start their paintings with greyed canvases because all lights and darks, all colors and textures show up against it and they can be related so much better.

Thus high living by itself is an extreme. But it cannot be all day and night, every day and night with long periods of boredom between. If you happen to like drink, remember there's a big difference between the connoisseur and the lush. The former is

*{Continued on next page}*

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informed and discriminating. The lush swallows without knowing or caring (extreme). The connoisseur enjoys constantly -- having his cake and eating it while the lush is being drowned, drifting, slipping and sliding down and down. Apply this example to many fields. Think! Know! Examine! Think only of proportion. How much or how little attention should you give this person or that thing? Do you really want this thing or that? And five years from now that crowd will disappear with your time, efforts, money, or misplaced admiration leaving you with reshaped or distorted tastes.

Inventory your friends and possessions every so often. Your first loyalty is to yourself. If you find yourself drifting toward some extreme way of thinking and doing you're heading for trouble and will probably pay \$50,000 for some \$5 item. Take control of your own steering wheel.

Dissatisfied? Bored? Why? These are excesses. They involve emotion or lack of it. No one who is really involved in work or study in which he is interested can be dissatisfied or bored. Play? Really interested involvement will show the way toward your kind of joy. And if you are interested in your work or study, notice there's always some one trying to coax you away (real ENVY) toward their meaningless actions or emotional pig pens.

Ambition may have something to do with dissatisfaction but it is NOT based upon it. Life aims should and must be based upon positive drives. Ambition is a really exciting desire to learn and to do something as well as one can. It is not competition or degree of earning power. HOW do you see what you would like to do or have? To IMPRESS others? Bigger? Flashier? Or simply so absorbed in your work or study you do make it better or more interesting. The angle of vision is important. Dissatisfaction is standing still, an extreme condition and avoidable. Is your goal impossible? (an extreme too). Then it will be impossible. It will be what you make it.

We become so accustomed to seeing in one way or another that we feel a change of view is a sign of weakness or false. Not so. It is no different than trying to see something in the distance clearly and shifting position to do so.

Many of us are not afraid to change our manners and yet afraid to really change our thinking. And then without examination we drift until we find ourselves very radical or very conservative. Real inventorying our way of seeing and what we believe and find around us would prevent this. The drifting

brings us to unthinking activity or inactivity. Today's extreme seems to be action-involvement. Fine. With whom? For what? And what a relief! At last! A goal! We can get lost in it. But is it really YOURS? Are you trying to get away from YOU and your really personal objectives? If the involvement is genuine you'll notice no really extreme attitude. The facts, the injustices, the very ideas in which you find yourself involved will be enough.

Some people find causes and fight tooth and nail for them. They develop a fierce sense of self righteousness (whether they're wrong or right) and arrogance that gives them the right to do ANYTHING for the cause.

This absolute arrogance grows to overbearing pride and insolence and depends upon outrageous action to show itself off or grandstand humility. The Greeks called this HUBRIS and never forgave it. Those very sensitive people knew a bad thing when they saw it. They taught what could be called the GOLDEN MEAN. Something like living, thinking, seeing, and acting with a fine balance of JUST ENOUGH energy and never in extremes. It is NOT "middle of the road" and in fact may be on another road entirely. It avoids swatting flies with baseball bats, or sitting listlessly while the house falls down around you.

No amount of money, university degrees, or flashy possessions can do it for you. YOU must simply look around and start balancing your world as you would when shopping. Unless you're a wild spender you'll be careful what you choose and pay for. You have ONE life--a fine and precious thing, no matter what it may seem. You're far too valuable to waste away thrashing around here to there and back. Walk, do not run toward your life work. Look, Listen, Think, and LIVE. □

### THE WHO from page 31

last thing we are thinking about is image. Yet Kit's still talking about concerts on the moon. That's image. When we first started we went out blatantly image-creating. That is undeniable and we've ended up believing much of it...."

A pause and a gaze out of the window and with a smile returning to the conversation.

". . . .but that's only because it worked!

"Stuff like the Who's Pop Art. . .that turned into an explosion and believe it or not the whole thing started among a tiny group of about 20 people who used

to gather at the Scene Club in London. But each of those 20 people was a star in their own area. We just had access to that influence. That is when the image is successful -- when it reflects life.

"Kit and I. . . .We used to sit and talk about the most absurd thing the Who could do. Like playing Covent Garden, the big classical music hall in London, home of the ballet -- we'd talk about things like that. But it's evident by its absence in the Who today.

"I don't think Kit really understood the fact that the group wanted to improve its sound as well as other things. So we got slightly frustrated despite the fact that he is an incredible producer. I think when Kit realized we were unhappy with him he was hurt and opted out completely rather than take a downward slide. We just generally moved apart. We think completely different now.

"There's a grave danger of a group in our position breaking up because when any group feels that it's done it all and can't get any more mileage out of what is happening, it tends to do the obvious, which is to say that the individual can do his own thing. But we know from watching other groups that all that is bull. . ."

Obviously the Who are in the throes of a painful period of self examination. Townshend sees the answer to their debate in a group film. It's a project that has sapped a great deal of his energy during the first six months of this year. Three of those months were spent writing music.

But the plans collapsed, he says, because of a confusion of ideas.

Also because he'd spent so much time working on the film other urgent matters concerning the group were neglected. With two American tours and one British tour set for the year, it all combined to postpone the film idea until a future date.

Says Townshend with passion: "I still feel that the group should be making a film. There is so much that the whole organization, the whole Who team, could do in a film. This may sound like blowing our own trumpets but I don't think there are many other groups who have the knowledge of stage rock theater but at the same time the necessary lack of ego to carry it off.

"At the moment we are leaning heavily on the fact that we are good experienced musicians and can put on a good stage act. But. . .and I hate to rub it in. . .what we need is a film."

□ NICK LOGAN



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# Three Dog Night

(continued from page 33)



for a couple of hundred dollars I got some friends to do a song. And I ended up being hired for Hanna Barbara Records and they released "Roses and Rainbows."

As a writer I used to make cartoons for the Flintstones and things like that. I used to make kiddy albums or else I'd make a group song. I'd do all the voices, I'd write it and arrange it, get the musicians to come in and play it and I'd sing all the parts.

Next I made a good deal with MGM Records and I was working on an album and produced a single called "Fun It Can Be" which was a different version of a song the Ivy League had out, which went to No. 1 in England. I did this insane version of the song and it was Top 10 in Los Angeles and a lot of other markets but never really made it. I thought it was the best thing I'd ever really done creatively. Every musician used to say, 'Hey

great!' -- except I was starving.

So I left the record company and I went through a year, maybe a year and a half, of doing nothing. Just sitting up in the hills like a zombie.

I couldn't go back and the thing I'd done didn't sell. So I just sat and did nothing till the idea for Three Dog Night started.

I remember the exact moment it happened.

I was driving -- I like old antique cars and things like that -- past the Coconut Grove and -- I don't know why -- it just flashed. Three lead singers! Nobody's done that -- sort of guy singing lead and the other two going 'Ooooh' in the background. I phoned Cory, -- he was working in a club then -- we auditioned Chuck, and so on.

*HP: How much longer can you see yourself making records and*

*touring?*

DANNY: I really don't know. I always say I hope there'll be another six months a year. We can't tell. And if right now everything stopped developing everything could still go on at the same level we're on, with personal appearances, for another year.

But I don't want to die and have that on my gravestone -- "Danny was a Good Dog." I mean, I'm proud of it but I want to get into films later on. And I'm producing a group.

*HP: What part of the film industry are you interested in?*

DANNY: I like to get into directing and production. The sensible way for me to get into it is with production. I just told our business managers that I'm buying the rights of a book and we'll have the option to make a deal. I know some directors



and so on, so I'm going to get in that way.

Don't forget I knew nothing about records when I was 18. I'm doing this now -- even if it takes ten years.

**HP:** What made you decide to get into films?

**DANNY:** I don't think anyone plans exactly what they're going to do. You just follow into it. I always used to like to go to films, just to watch them. I love music but music and sound combined -- it's a whole different dimension if you use it well. So that's what I'd like to do.

I admire people who want to be directors. I'd like to direct but you go and buy your hand-held camera and you just work for years learning technique. I'd rather just go in through the production end and see how the whole thing's put together and watch some excellent directors. Bill Freedman, who did "Boys In The Band" in New York invited us up. He's such a nice guy. I think he's very talented and I learned so much just watching him filming.

**HP:** What films have you seen recently that really turned you on?

**DANNY:** There's a lot I would say. It's funny, a lot of people friends of mine in the business, thought "Little Big Man" was really fantastic. I went to see the movie twice and I don't do that often. There's one scene where his Indian wife in running with the baby and she gets shot and the baby is shot. I was in the balcony and someone got up and started screaming. "You see, America, you see what we've done to the Indians." He started screaming and yelling and finally they got him out of the theater.

I went two days later and at the exact moment, the exact same moment, it happened with someone else, though not quite as frantic. How many times have you been to a movie and you get so into it -- that you get out of your seat and scream?

(continued on page 61)


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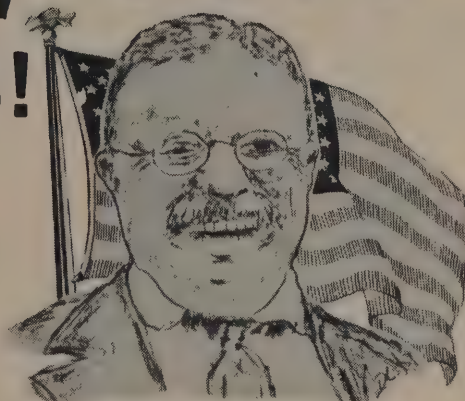
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# ALBUMS IN REVIEW

## WHO'S NEXT

The Who (Decca) Not live but very lively, the Who discard their image-y impact and get down some strong rock, straight-ahead, relatively uncomplicated, moving from a long "Won't Get Fooled Again" which they feature on their tour to a folk dance sounding "Baba O'Riley." Surprise item is "My Wife" -- some singular introspection and awareness from John Entwistle that shows all the songwriting talents in the Who aren't centered around Townshend.

## THE OTHER SIDES

Elvis Presley (RCA). This is volume two of Elvis' worldwide gold award hits and contains fifty cuts of the B sides of his hits. Does not have the instant appeal, naturally, of the first volume which contained most of the golden oldies, but it is fascinating to listen to and see if the theory about B sides is correct -- that the A side was the only side that mattered in the Fifties. Actually some of Presley's singles were double sided hits so you get "His Latest Flame," "Wild In The Country." By and large the earlier material is the more fascinating -- the later cuts are terribly Hollywood-studio dominated. And you get your basic pull out portrait and piece of Elvis' clothing, if you're lucky.

## SOMETIMES

Allan Taylor (UA) Thank God, not a member of THAT Taylor family, but a British folk-inclined singer who used to belong to the greatly underrated Fairport Convention, which could turn out to be the John Mayall of Britmodfolk groups. Songs are along the lines of Cat Stevens' brand of autobiog. Possibly this will be revived in a couple of years time when this Taylor makes it.

## MCKINLEY MORGANFIELD

Muddy Waters (Chess) Get it. It's a two album set, and is possibly the definitive repackaging of a set of tracks, a style of playing, that did much more than most

to bring in the British blues revolution. Hard and heavy -- even the 1953 tracks. The electric blues band. Essential.

## THE LONDON HOWLIN' WOLF SESSIONS

Howlin' Wolf (Chess) Wolf is here with Clapton, Winwood, Wyman, Starr, Watts, and it's basically a Chicago blues session, transplanted to Britain, with some British heavy names added who started out listening to the kind of music that Wolf plays here with them. It is much much better than all the electric, psychedelic brassy Chicago blues sessions involving original names of the era. Keeps itself simple and direct, like Wolf's blues and Willie Dixon's writing.

## EVERY GOOD BOY DESERVES FAVOR

Moody Blues (Threshold) The title refers to a tone scale and this is chock full of the gentle approach that still excites -- not for the Moodies is the crash-bang approach. The approach is harder to get down which is probably why they have so few imitators. "The Story of Your Eyes" (also their single) sums up the whole album.

## HARMONY ROW

Jack Bruce (Atco) Bruce has been a long time between this album and his last one but it's probably worth waiting for -- this is a set of cuts that link together in a semi autobiographical nature. They are written by Bruce and Pete Brown and have a lot of complexity and little to do with the days of Cream. Seems like Bruce has found new vigor and new energy.

## BEAST OF THE BONZOS

Bonzo Bog Band (UA) Alas poor Bonzos -- a satirical rock band that could outzap Frank rich in humor and wit but unable to get it together, they flashed briefly onto the American scene before disbanding in a cloud of acrimony. This is certainly some of their best work, particularly the "Intro and the Outro" and "Can-yons Of Your Mind". ■



# Three Dog Night

(continued from page 59)

**HP:** It seems that you have a great deal of admiration for professionals, in any capacity.

**DANNY:** For quality. And that goes for records too. I've seen so many snobs that know nothing about music.

I love reading but too many people read too much and are fed too much information and analyse it incorrectly. They're hyped on who is supposed to be supergroovy and who is supposed to be super hot at the time. If someone said "Lone Squaw Danny has just come out with the funk-iest record, you just won't believe it," then I wouldn't go down to the store and buy it.

But I'd make sure to try and listen for it.

The same with movies. "The Owl and The Pussycat" was an example. I was prejudiced for no reason. I'd just built up an impression and then when I saw it I thought it was really good.

**HP:** Because you are a professional and into what you are doing, do you feel obligated to your band, or is that something you don't think about?

**DANNY:** I feel obligated to good people. If someone comes up for an autograph and says, "Hey" I feel like saying, "Get that chick out of here."

But if some girl comes up and she's shaking and she says "Can I have your autograph?" I'll sign ten for her because I feel responsible.

A nasty audience I can swear at. We always have one heckler, etc. We're all set up to do the raps but I'm set up the most because, actually, I'm singing the least in the group. If you have an audience that is going to give you a hard time there's a way of making it back to them. You can say, "Hey man with the spotlight, hit the third row." And the minute the light hits that heckler they're just going to melt because all of a sudden, 12,000 people are looking at them. I feel obligated to other people though. □LYNNE RANDELL

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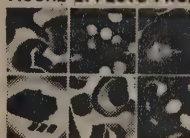
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# Brewer & Shipley

(continued from page 20)

The whole thing is, it wasn't a drug song. If we had sat down and felt we were writing this song to admonish kids to take drugs, I would have felt badly about it, felt that they had a position.

**MB:** We don't consider ourselves political at all. Politics completely turns me off. I don't believe anything I ever heard a politician say. I can't relate to the political scene at all. As far as I can see it has nothing to do with people. It's supposed to be a government for the people by the people, but it isn't at all. A lot of people think that our songs are political. Everybody's music is just a reflection of their lives and the day and age they're living in. It's just all about changes, it's just people living with people. A lot of the really heavy changes that are going down these days, that are really affecting everyone, and are on people's minds, if they happen to be political, then it comes out sounding political. But actually we're just writing about the changes. We're not involved in politics at all. We're very concerned about what is happening to the earth. If the politicians happen to be the people who seem to be in charge, they're still just people. They call themselves politicians or The President or this or that. Take off their clothes, they're just people.

**MB:** Tarkio is a real place. It's a small town in Missouri. We nicknamed the highway that goes through there Tarkio Road because it's a highway we had to drive a lot; it's a hard road to drive. The heart of Middle America. It was just a reflection of what we were doing then which was a lot of concerts in Iowa, Missouri, Nebraska, Kansas. We were driving. Having to deal with a lot of small town policemen.

**TS:** We're influenced by the people we work with in the studio. We write a song, and our piano player may play something that I would never have conceived, that will actually change the song, and you might like it well enough, and it influences you heavily enough that the next time you're sitting there writing a song, you take that approach to it, get that kind of feel.

**MB:** We've been together four years now,

and we'd both worked about three years before that, travelling, performing, writing. And we're still doing just those things. It's just more intense now. It's not nearly as groovy as before. We don't have very much time at all for our personal lives.

**TS:** Most of our time is spent waiting. You go to your plane, they give you a ticket, they say, go to Gate 19, and you have to wait for the plane. You wait for a cab, wait for the people who are supposed to take you someplace. You have to wait for the people who are supposed to take you to the concert, but it's really not long enough to get involved in something even to get out your guitar and start picking.

**MB:** Everything becomes very un-spontaneous. Your daily routine is planned for you.

**TS:** Sometimes I think the more successful you are, the less enviable the performing situation is in terms of real, personal communication.

**MB:** We can't even keep our mail straight now. Somebody just ripped off my mailbox. Literally tied a chain around it and drove right off. Ripped it right out, bolts and everything. Whoever took it, I hope they're using it for a good purpose. ☐ NANCY ERLICH

CARLY SIMON

(continued from page 25)

all by himself and listening to the radio and I said "It's not over is it?" and he was totally dazed and said "Yes." And he looked up at me kind of strange and I said "Oh, that's just my favorite song on the radio". I mean, what can you say when you've just made a complete fool of yourself!"

"The next single will not come off the album, it will probably be a song we did the other day called "Anticipation" - about "these are the good old days." I really don't know but everyone who had heard it likes it."

"I really haven't worked that much. Only five dates really and that's not much - The Troubador, The Bitter End, three concerts with Cat, and the two



nights in the Park last weekend. Also my voice wears out! It's not only too exhausting but it depletes you. The public get just too much of you. They think you're too accessible." But because I'm going to be away all summer we had to fit things in before I left.

"I don't really get lonely. The only time is when I'm with someone that I'm really supposed to be with, when I'm in love with somebody and I feel lonely when I'm with them. Then that's the most horrible, terrifying kind of loneliness. The feeling that the one person I should feel closest too in the world, I feel so terribly away from - then I feel awful. It's easier not to be with someone and have a fantasy about them, than it is to be with somebody and have it not work out; to be disappointed with the relationship. I never feel lonely when I go to sleep at night, like 'Oh, I wish I were with so and so.' No. I think missing people is a nice feeling.

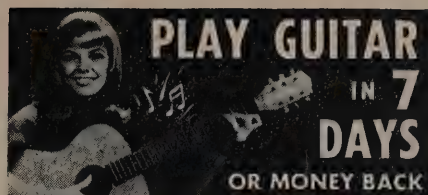
Unless it's an unrequited type of thing and they're not missing you at all: I have always lived by myself and I love it. I can do what I want. I don't have any sister that I have to clean the place up for before she gets back!



"I adore fixing up the apartment"... And it is fantastic. Like something out of Good Housekeeping, but totally distinctive and very lived in.

Carly's telling me about the fashion-spread she's going to do for Vogue. "I have to get into those clothes that models wear. They're small, so I figured I have to lose at least 25 pounds by the end of the week."

She's fun and totally natural and obviously very happy with herself and her work and is finding success fun instead of a hang-up or a drag. And "That's The Way I Always hoped it would be. □VICKI WICKHAM



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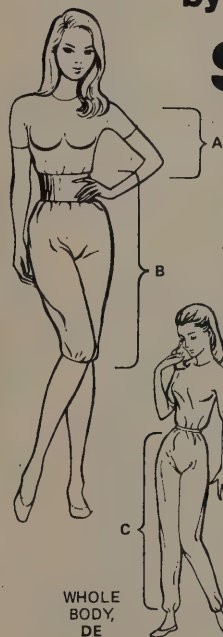
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All this by following the Anita Joye Sauna Slimming Plan.

Many people who had almost given up hope of losing weight have found the Anita Joye method the answer to their dreams. You can glow with health and self-confidence again, too. Send in for your SAUNA SLIMMING UNDERWEAR using the A, B, C, in the coupon below. Be sure to include your size.

## guarantee

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AND A REFUND WILL  
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AT ONCE.

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Yes, I want to lose 6-16 lbs. or more. Please send me the ANITA JOYE'S SLIMMERS I have checked below: **Dept. 7580**

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- ☐ B for waist, hips, thighs as far as knees \$9.25
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- ☐ DE combined model for the whole body \$14.95

WOMEN—My present dress size is \_\_\_\_ MEN—My measurements are \_\_\_\_  
I enclose total of \$\_\_\_\_\_ payment in full. Add 50¢ for postage and handling.  
C.O.D. \$1.00 deposit enclosed.

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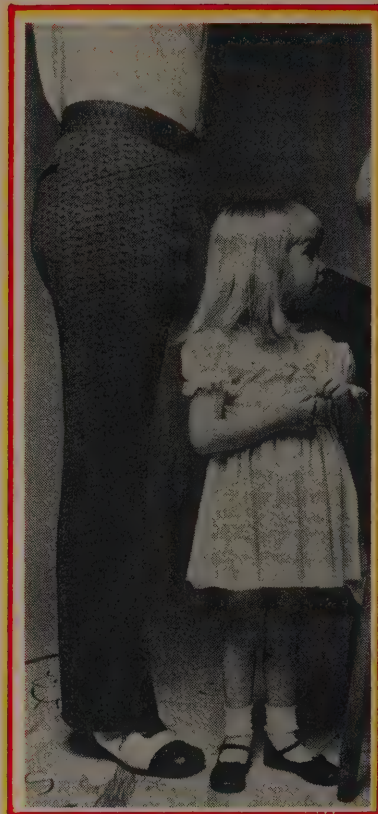


## CANON F-1 35mm CAMERA SYSTEM INTRODUCED BY BELL & HOWELL

Bell & Howell's new Canon F-1 35mm camera system appeals to both professional and amateur photographers of all types. The Canon F-1 is a wide-range single lens reflex

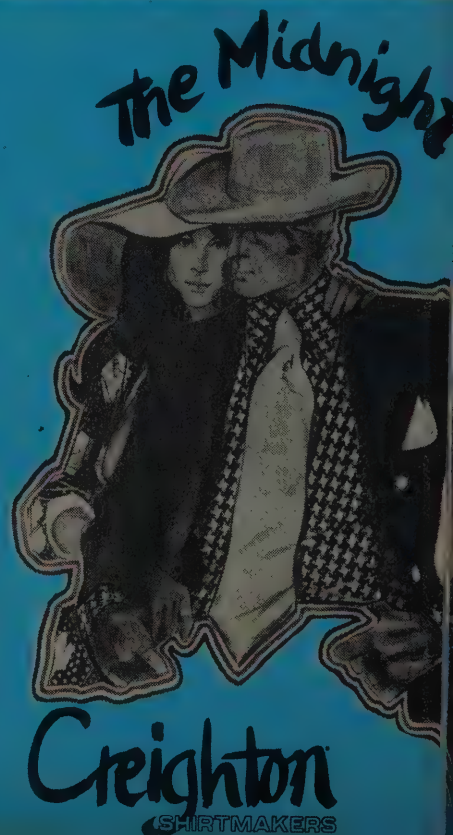
system that can be used with over 40 different kinds of interchangeable lenses and over 180 accessories.

Unlike many other SLR cameras, the Canon F-1 is slim, sleek and quiet. It provides a feeling of precision construction and rugged reliability.



## DOUBLEKNIT DRAMATICS FROM HAGGAR

Surface interest is alive with a unique pattern on 100% polyester doubleknit. A distinctive flare is topped by the two-button extension waistband and fashion pockets. A new look that's sure to get your attention.







#### NEW STYLING BY ROBERT BRUCE

Grubb's A "Groove" in Washable Orlon acrylic as everyone is recommended to a U-neck, sleeveless sweater which Robert Bruce gives you in a new version, with the added good looks of panel stitching plus an extra long ribbed bottom. Sizes SML-XL. (BY ROBERT BRUCE)

#### KEEP A LOOK-OUT FOR THE MIDNIGHT RIDER

Move up smartly with a stylized, long-point collar shirt from Creighton. It's a real easy handling shirt of "Due Process" Perma-No-Press.

Contains 50% polyester and 50% cotton. The background is all white with a blue/black or red/black or gold/black pattern way out front.

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#### NEW LEMON UP BEAUTY TEAM

The Gillette Company, Toni Division, is introducing the new Lemon Up beauty team for girls and boys: Lemon Up Shampoo, Lemon Up Facial Cleanser, and Lemon Up Anti-Blemish Lotion.

All Lemon Up products contain the natural juice of one whole lemon -- Nature's grease cutter -- in every bottle. Formulated for teenagers, the product may be used for oily skin and hair.

All three products have a fragrance like fresh-cut lemons.





**TAPE REVERSE SIMULATOR** — Lets you control an exponential build-up and fast decay of your guitar or bass signal over a fixed signal range. This capability gives your live playing the weird effect similar to a pre-recorded tape that is played backwards.

**ATTACK EQUALIZER**—Allows you to suck out and emphasize the **BITE** you get just when your pick plucks the strings. The attack control, used in conjunction with the tone and booster controls, will give your instrument as much balls as you want, letting you taste and feel each note.

**BLACK FINGER** — A totally **DISTORTION-FREE** guitar sustainer that gives pure clean lengthy controlled sustain. This 80db compressor can stretch chords as well as single notes, with an infinite bell-like clarity.



**LOW FREQUENCY COMPRESSOR** — This ultimate version of the mole is designed exclusively for the professional electric bass player. Its outstanding feature of a **HEAVY BASS-SUSTAIN** control will make you sound as if you're bowing a stand-up bass fiddle.

**BIG MUFF  $\pi$**  — This finest distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a humming bird, with a sweet violin-like sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion.

**HARE-LIP MICROPHONE ECHO** — Gives the singer echo effect electronically, and at one tenth the cost of the mechanical tape echo units. In addition to the echo speed and intensity controls, this unit has an adjustable booster to control the increase of regular microphone volume.



All of the units in the above column are housed like the Hare-Lip—with heavy duty, stainless steel construction and three controls.



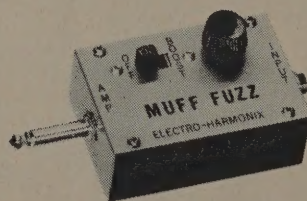
**LPB-1** This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

**SCREAMING BIRD** A treble booster that will give your instrument the razor sharp cut of a screaming harpsichord whose strings are whipped instead of plucked.

**MUFF** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

**MOLE** The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

**EGO** This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



(ALSO AVAILABLE AT YOUR RETAIL MUSIC STORE)

All Electro-Harmonix accessories, both factory wired units and kits, are guaranteed for three years. They are compatible and modular. Any combination of more than one unit will give you an infinite variety of sounds.

Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient order C.O.D. for cost plus shipping. Enclose a 10% deposit on C.O.D. orders. (C.O.D. orders are limited to the continental United States).

## MIKE MATTHEWS FREEDOM AMP

Free yourself from the bureaucratically dominated sources of electricity.

This 400 watt peak **PORTABLE** amplifier uses patented low drain circuitry which allows it to operate on standard flashlight batteries. Just one specially designed super heavy duty 10" speaker is all that's needed to pump out all this power making this unit the most compact, rugged guitar amplifier developed to date. Its built-in Attack Equalizer Control System allows you to zero in on just the **BITE** you want.



The **MIKE MATTHEWS FREEDOM AMP** will let you—

- play your axe while traveling to a gig.
- blast out in the solace of the woods.
- lead a pilgrimage to the mountains.
- become a star.

## electro-harmonix

HP305

15 West 26th St., New York, N. Y. 10010

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<b>TAPE REVERSE</b>	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
<b>ATTACK EQUALIZER</b>	49.95 <input type="checkbox"/>	34.95 <input type="checkbox"/>
<b>BLACK FINGER</b>	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
<b>LOW FREQ. COMP.</b>	59.95 <input type="checkbox"/>	42.00 <input type="checkbox"/>
<b>BIG MUFF <math>\pi</math></b>	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
<b>HARE-LIP ECHO</b>	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
<b>LPB-1 (plug into amp)</b>	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
<b>LPB-1 (plug into inst)</b>	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
<b>BIRD (plug into amp)</b>	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
<b>BIRD (plug into inst)</b>	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
<b>MUFF (plug into amp)</b>	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
<b>MUFF (plug into inst)</b>	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
<b>MOLE (plug into amp)</b>	19.95 <input type="checkbox"/>	14.25 <input type="checkbox"/>
<b>EGO (2 female jacks)</b>	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>

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- ☐ Ship C.O.D. Enclosed is 10% deposit \$.....
- ☐ Please place me on your new product announcement mailing list at no charge.

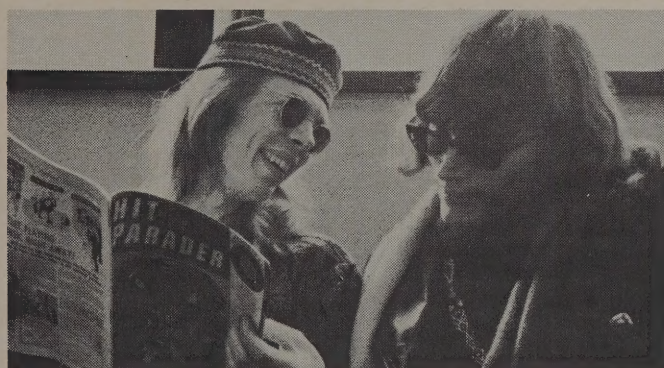
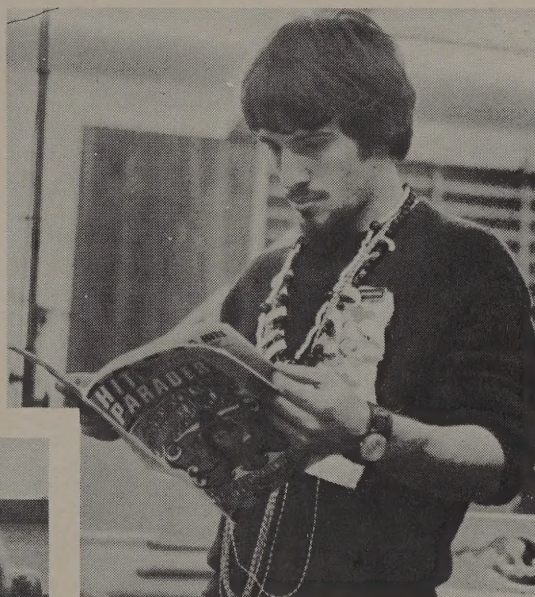
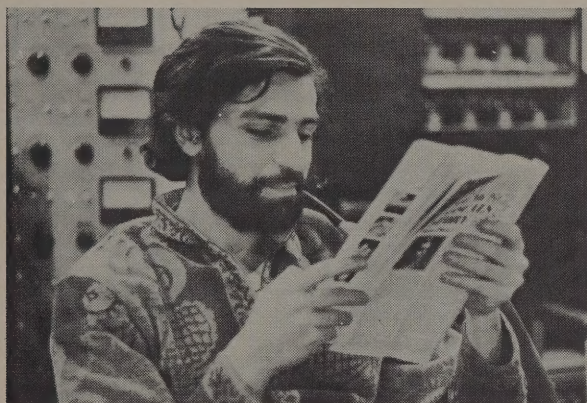
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Top: The Young Rascals, Felix (left) and Eddie.

Bottom: Jefferson Airplane, Jack (left) and Jorma.

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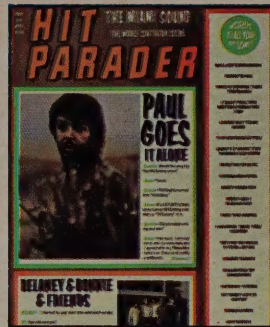
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SEPT, 1970

Janis Joplin  
Jack Bruce  
Manfred Mann  
New Iron Butterfly  
Allman Bros.  
Simon & Garfunkel

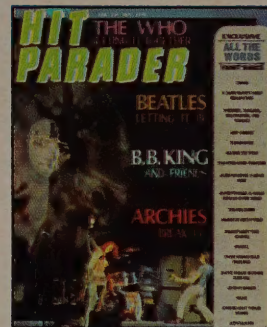
"Up Around The Bend"  
"Daughter Of Darkness"  
"Soolaimon"  
"Puppet Man"  
"What Is Truth"  
"Cecilia"  
"Hey Lawdy Mama"



OCTOBER, 1970

Paul McCartney  
Delaney & Bonnie  
Miami Sound  
Moody Blues  
Rock Publications  
Sir Douglas Quintet

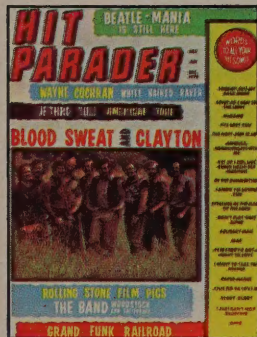
"Ball Of Confusion"  
"The Wonder Of You"  
"Sugar Sugar"  
"Soolaimon"  
"Lay Down"  
"Come To Me"  
"Hitchin' A Ride"



NOVEMBER, 1970

The Who  
Beatles  
B. B. King  
Archies  
Canned Heat  
John Mayall

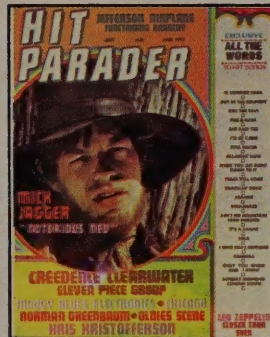
"Close To You"  
"War"  
"O-o-h Child"  
"Pearl"  
"Make It With You"  
"Sunshine"  
"My Marie"



DECEMBER, 1970

Wayne Cochran  
Jethro Tull  
Blood Sweat & Clayton  
The Band  
Grand Funk Railroad  
Jack Bruce

"Lookin' Out My Back Door"  
"Hi-De-Ho"  
"I've Lost You"  
"I Know I'm Losing You"  
"Paper Mache"  
"Solitary Man"  
"In The Summertime"



JANUARY, 1971

Jefferson Airplane  
Mick Jagger  
Creedence Clearwater Revival  
Chicago  
Led Zeppelin  
Norman Greenbaum

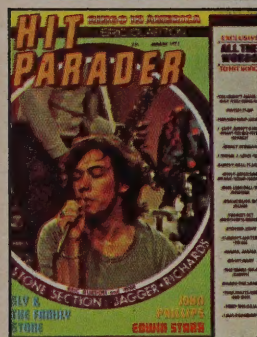
"El Condor Pasa"  
"Out In The Country"  
"Fire & Rain"  
"I'll Be There"  
"Lola"  
"Candida"  
"Crackin' Rosie"



FEBRUARY, 1971

Byrds  
Artha Franklin  
Melanie  
Steppenwolf  
Traffic  
Linda Ronstadt

"Lucretia Mac Evil"  
"See Me, Feel Me"  
"It Don't Matter To Me"  
"Our House"  
"Montego Bay"  
"Green-Eyed Lady"  
"We've Only Just Begun"



MARCH, 1971

Eric Clapton  
Eric Burdon  
Sly & The Family Stone  
John Phillips  
Edwin Starr  
Chicago

"Patch It Up"  
"Heaven Help Us All"  
"Beaucoups Of Blues"  
"Share The Land"  
"Stoned Love"  
"One Less Bell To Answer"  
"Heed The Call"



APRIL, 1971

Melanie  
B. B. King  
Jimi Hendrix  
James Brown  
Three Dog Night  
Al Kooper

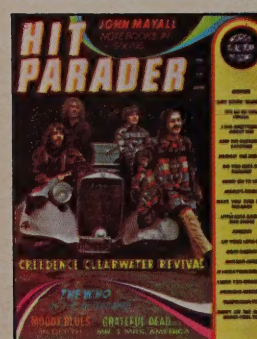
"My Sweet Lord"  
"Your Song"  
"Knock Three Times"  
"Black Magic Woman"  
"Immigrant Song"  
"Ruby Tuesday"  
"If I Were Your Woman"



MAY, 1971

Elton John  
Johnny Winter  
Jethro Tull  
Graham Nash  
Randy Newman

"Remember Me"  
"I Hear You Knocking"  
"Rose Garden"  
"Let Your Love Go"  
"My Sweet Lord"  
"Precious Precious"  
"Born To Wander"



JUNE, 1971

Creedence Clearwater  
John Mayall  
The Who  
Moody Blues  
Grateful Dead  
Frank Zappa

"Just Seven Numbers"  
"Mama's Pearl"  
"Have You Ever Seen The Rain"  
"Let Your Love Go"  
"Temptation Eyes"  
"Apeman"  
"Rose Garden"



JULY, 1971

James Taylor  
Grand Funk  
Rolling Stones  
Deep Purple  
The Byrds  
Harvey Mandel

"What's Going On"  
"What Is Life"  
"No Love At All"  
"Proud Mary"  
"Country Road"  
"I Can't Help It"  
"Chairman Of The Board"



AUGUST, 1971

Elton John  
Bee Gees  
Kinks  
Black Sabbath  
Isley Bros.  
Steve Stills

"Power To The People"  
"Never Can Say Goodbye"  
"It"  
"Woodstock"  
"Joy To The World"  
"I Am, I Said"  
"Dream Baby"

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